ISSN 0030-5324

JOURNAL OF THE ORIENTAL INSTITUTE

M. S. UNIVERSITY OF BARODA, VADODARA

[Refer to B. L. Nagarch's Article]

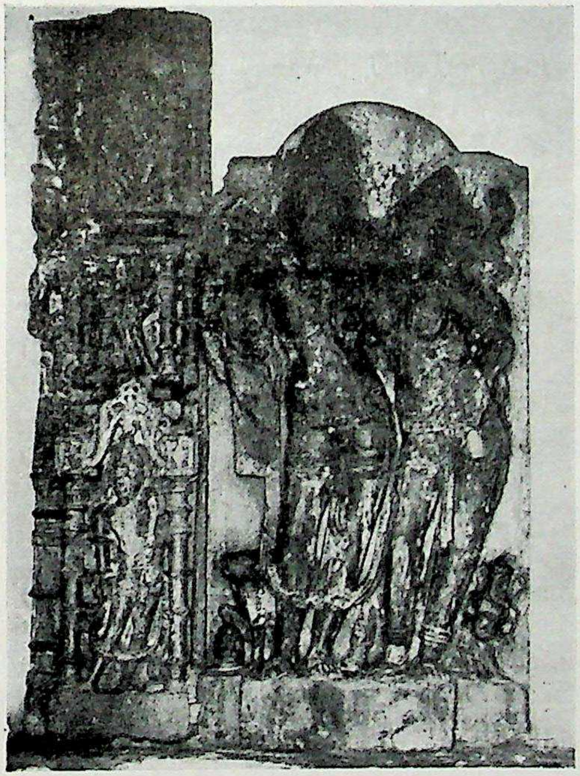


Plate : XV
Zalod, Dist. Panchamahals (Gujarat)
Temple No. 9 Image of Śiva Pārvatī and jamb of
an image of Daśāvatāra Viṣṇu inside the sanctum

Edited by
R. T. VYAS
DIRECTOR,
ORIENTAL INSTITUTE

Oriental Institute
VADODARA

Vol. XLII] March-June 1993 [Nos. 3-4

CONTENTS

A problem in the Transcription of the Kashmir Manuscript of the Atharvaveda Paippalāda—DIPAK BHATTACHARYA 101

'Aryan Race': A Mis-Nomer—K. K. SHASTREE 107

Idioms on Agriculture as available in the Kāśikā—RADHAMADHAB DASH 115

Kuntaka's Analysis of Poetic Language—T. VASUDEVAN 123

Utprekṣās by Bāṇa—VIJAY PANDYA 127

An Illustrated and Dated Manuscript of Jaiminīya Bhārata from Mysore—SIVAPRIYANANDA 135

The Concept of Vṛtti: An Analysis—BANAMALI BISWAL 141

Jammu: A Toponymical Analysis—R. N. MEHTA 151

Mahāvīra: A Great Jain Mathematician of Classical India (9th Century A.D.)—NAGENDRA KR. SINGH 157

Newly Discovered Temples and Sculptures at Zalod, Dist. Panchamahals, Gujarat—B. L. NAGARCH 161

Preservation of Palm-leaf MSS.—N. R. SHAH AND R. P. SHAH 167

Adi Śaṅkarācārya—A. G. JAVADEKAR 173

Select Contents of Oriental Journals—P. H. JOSHI 189

Reviews— 195

Acknowledgements— 215

Journal
of the
Oriental Institute
M. S. University of Baroda

Vol. XLII, Nos. 3-4
March-June, 1993

A PROBLEM IN THE TRANSCRIPTION OF THE KASHMIR MANUSCRIPT OF THE ATHARVAVEDA PAIPPALĀDA

By

DIPAK BHATTACHARYA,*

Most of the typical confusions of letters is Śāradā manuscripts have been discussed by V. S. Sukthankar and S. M. Katre.[1] The Kashmirian manuscript (K) of the *Atharvaveda Paippalāda* in the Śāradā script[2] offer some more problems.

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June 1993 Issue, pp. 101-106

* Pashchima Palli, P. O. Shantiniketan.731235 (W-B)

[1] *Prolegomena to the Critical Edition of the Ādiparvan of the Mahābhārata*, Poona 1933 and subsequent papers on *Epic Studies* and *Epic Questions* by V. S. Sukthankar. *Indian Textual Criticism* by S. M. Katre, Bombay, 1941.

[2] For this and information on the publications mentioned in the next paragraph see—

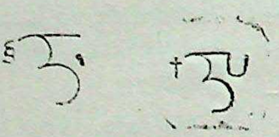
1 Durgamohan Bhattacharyya, *Paippalāda Saṃhitā of the Atharvaveda* First Kāṇḍa, Calcutta, 1964 Introduction.
2 Barret, L. C. JAOS 26, 197-203, 1905.
3 HOS 7 and 8, 1905.

Individual readings from this MS were first reported by Whitney in his notes in the translation of the *Atharvaveda Śaunakīya* (AVŚ). The entire manuscript was transliterated in the Roman script and edited by L. C. Barret (*Kāṇḍa* 6 by F. Edgerton) between 1905 and 1940 in the JAOS and volumes 9 and 18 of the American Oriental Series. Raghu Vira published a Devanāgarī version (1936, 40, 42) after Barret. He seems to have checked the readings with K. Apart from these, there are some Devanāgarī transliterations, one of which was made in 1925 Saṃvat[3] (Bom.)

In 1970,[4] I expressed surprise at the fact that all of Whitney's reports are not confirmed by Barret's transliteration, and remarked that "the facsimile should be thoroughly compared by some competent authority on the Śāradā script". M. Witzel,[5] partly responded to this in two papers "On the Reconstruction of the authentic Paippalāda Saṃhitā" with some comments on the script. While critically editing the *Atharvaveda Paippalāda* (AVP) from additional MSS in the Oriya script discovered by Durgamohan Bhattacharyya,[6] I cheecked the whole of the Śāradā MS in the eighties.[7]

It appears that some problems, most of them minor ones, still exist with transliteration. My aim in this paper is very modest. I record below 16 instances of the graphemic syllable for the intervocatic */ḍ/*, */ḍa/* in the Brahmi system, in the MS to arrive at its correct pronunciation in the Kashmir tradition.

/ḍa/ is written in K as given below §. A syllable formed of this, sometimes appears with sickle on its right as given below † when preceded by a vowel, i.e. making */ḍ/* intervocalic. The examples are given below :



[3] So Barret and others. I use a photocopy of the MS deposited in the Asiatic Ṣociety of Bombay. The year seems to be 1926.

[4] Bhattacharya Dipak *Introduction*, Vol 2 (*Kāṇḍas* 2 – 4) *Paippalāda Saṃhitā of the AV* (ed. Durgamohan Bhattacharyya) Calcutta 1970 p. xx.

[5] Journal of the G. N. Jha Kendriya Sanskrit Vidyapeetha, Allahabad Voll. xxix and xxxii, 1973 and 1976.

[6] See Durgamohan Bhattacharyya as in n. 2 above. A new critical edition of the AVP by me based on these MSS and K is now being published by the Asiatic Society, Calcutta.

[7] The original MS sent to Tübingen in 1874 at the instance of R. Roth was heavily damaged in the present century. I used a reprograph of the chromophotographical reproduction of the original made in 1901 under the direction of M. Bloomfield and R. Garbe.

1. AVP $3.11.1^{d} - 6^{d}$

Orissa MSS = AVŚ $3.26.1^{c} - 6^{c}$.
te no mṛḍata te no 'dhi (adhi-one MS) vrūta (vṛta-one MS).[8]
Barret's transliteration—
te no mṛḍāta te no dhi vrūta.[9]
The Bombay MS which is written in the uncommon Śāradā style Devanāgarī has an addition like the one given below ‡ on the right side of *ḍa*.

2. $3.33.7^{6}$

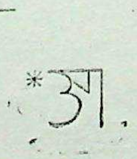
Or. virāḍagne . . . = AVŚ $7.8\ .7^{6}$
Barret's transt. virāḍāgne... Bombay as in 1.

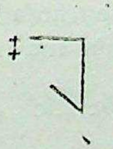
3. $4.2.2^{a}$

Or. abhi prehi vīrayasvogra . . . = Kāṭha $37.9.11^{a}$ Barret's transl. . . . vīḍāyasvo . . . Bombay = 1 + an ā sign making it look like the one given below *. K has a pair of antennae at the end of the sickle but no ā sign. As for the antennae, these sometimes occur, but I do not know why. This and other unaccounted signs might have some relation to the mother manuscript from which K was copied in 1619 or 1512 A.D.[10] Bombay's error might have resulted from this sign.

4, 5. $4.9.2^{d}, 6^{a}$

Or. sa no mṛḍātidṛśe } = AVŚ $7.109.\ 1^{a}, 7^{d}$
te no mṛḍantvīdṛśe }
Barret's transl. * * mṛḍāta īdṛśe; mṛḍānta īdṛśe
Bombay as in 1 without ā sign in both. Note that the absence of the a sign in K $4.9.2^{d}$ is an instance of corruption.





---

[8] The Or. MSS make no distinction between *v* and *b*.

[9] Unless otherwise stated, it is to be understood that K has no extra sign with the letter. Raghu Vira usually follows Barret. So I have not cited him everywhere.

[10] See Dipak Bhattacharya ' On the new material in the AV Paippalāda ' *Indo-Iranian Journal* 27 (1984), pp. 174-177, for the possible nature of the mother manuscript.

6. 4.33.4^{c}

Or. agnim īḍe . . . . = AVŚ. 4.33.3^{c} (MSS only)
Barret's trans. agnim īḍe . . .
Bombay as in 1 with an *e* sign atop. K has the *e* sign above the letter. Apparently Barret (also Raghu Vira) takes no cognizance of the sickle.

7. 6.11.7^{b}

Or. . . . mṛḍatam naḥ.
Edgerton's transl. . . . mṛḍātam *.
Raghu Vira's transl. mṛdhatam *.
Bombay, as in 1 Apparently Raghu Vira is misled by the similarity of the sickle to the Sāradā dha. Then, he takes no cognizanceof the ḍa grapheme preceding it.

8. 7.8.6

Or. * * heḍād . . .
Barret's transl. . . heḷād
Raghu. . . . heḍād
Bom has ḍā but there is a gap between the *ḍ* grapheme and the *ā* sign. The usual up-side down triangle associated with the allophone seems to have been deleted. It is the first time Barret notes the difference in this variety of / *ḍ* /.

9. 9.5.7.^{a}

Or. virāḍ agre. . . .
Barret's transl. virāḷ āgre. . . .
Raghu. virāḍāgre
Bom. as in 1.
Barret somehow reads an ā which does not exist.

10, 11. 14.3.7^{d} and 9^{d} (Barret 14.2.7^{d})

Or. . . mṛḍa jīvase : heḍa īmahe
Barret's transl. mṛḷa and heḷā
Bom. as in 1.
The second transliteration of Barret is erroneous.

12. 15.20.5^{b}

Or mṛḍayāke * .
Barret's transl. mṛḷayāko.
RV. 2.33.7a mṛḷayākuḥ
Bombay, as in 1.

13. 15.23.4^{a}

Or mṛḍayāta * ;
Barret's transl. mṛḷayāta
Bom. as in 1.

14, 15. 16.138.6^{a}

Or kroḍau te stāṃ puroḍāśāvā . .
Barret's transl. kruḷo te hastaṃ puroḷāśāvā
K adds O and *ā* signs to the letter in the
1st and the 4th word respectively. Bombay has
kra, then. o around its grapheme of l and *ḍā* in the 4th word.
The vowels in the first word are corrupt in K.

16. 17.19.5^{a}

Or puroḍāśavatsā . .
K adds ā sign to the letter
Barret's trans. puroḷāśa. . . .
Bom. puroḍaśa. . . .

It needs no argument to prove that the letter under discussion is an allophonic variation of / *ḍa* /. In the Śāradā script the *Ṛgveda's* ḷa is represented by this letter. But Barret seems to have recognised the letter in the later part of his transcription and edition. In 1-5 and 7 he reads this as *ḍa*. In 6 he recognises the / *ḍ* / element but not the additional grapheme and reads this as ḍe. In 8 he first recognises the allophonic character as [*ḷ*] but in 9 he reads ḷā for ḷa. Some misunderstanding persists in 10 and 11. From 12 that is kāṇḍa 15 Barret correctly reads the letter.

Barret might have recorded his views somewhere. His introduction to Kāṇḍa 1 (JAOS 26, 1905, p. 202) does not mention this letter. I primarily use a reprograph of Garbe-Bloomfield's facsimile[11] and all the notes and papers of Barret are not available to me.

Raghu Vira's transliteration is sometimes beyond explanation. Usually he follows Barret. But in 7 he transliterates the letter as *dha* perhaps because the sickle has some similarity to Śāradā *dha*. He started publishing his Devanagari version (1936) after Barret's Kāṇḍa 15 (1930), that is long after Barret had changed his transliteration. Yet the earlier errors of Barret occur in the early part of Raghu Vira's edition.

Now we may ask if there is any necessity of reconsidering Barret's final view about the letter that it represents the allophone [*ḷ*].

In fact, intervocalic /*ḍ*/ has two allophonic variations [*ḷ*] and [*ṛ*]. The former one is found in the *Ṛgveda*, but in many Indian languages the allophone is a trilled variety of /*ḍ*/ written as *ṛ*.

Now there is an interesting case not recorded above :

---

[11] See n. 7 above

13.6.2^{bc} (Barret's edn. 12.1.12)[12]

Or. . . . marutāṃ heḍo adbhutaḥ / mṛḷā

RV. 1.94.12 has . . . helo mṛḷā . . .

K has helo and mṛḍā which Barret and Bombay correctly record.

One may note that one of the intervocalic /*ḍ*/'s has become a dental l. Can we infer that the MS from which the present K was copied had a letter for the cerebral *ḷ* here? This is just a query. For, the evidence of the Orissa MSS too should be taken into account.

In Oriya, a distinction is made between the two lateral sounds *ḷ* and l. The Vedic [*ḷ*] has not been inherited in the MSS, but Oriya words with *ḷ* occur with *ḷ* in the MSS when such occasions arise. The word *kuḷa* for example is *kuḷa* in Oriya and so also in the MSS. Hence the [*ḷ*] of Oriya is an allophone of /*l*/ and not of /*ḍ*/. This indicates that the text tradition inherited by the Orissa MSS had already lost [*ḷ*] as an allophone of /*ḍ*/.

So we have no definite argument to hold that the letter under discussion represents [*ḷa*] the lateral variety of /*ḍa*/ and not [*ra*]-the trilled variety.

The Or. Mss do not show the lateral sound in the words under discussion. In K or Bombay the letters betray no relation to lateral sounds. In other scripts *ḷa* is usually shown with two curves or circles excepting in the Telugu-Kannaḍa script where a loop appears below two concave curves facing each other.[13] The letters in the Bombay and K MSS on the contrary betray retention of the phonetic value of *ḍa* of which they are just graphemic variations. These encourage one to infer that they represent the trilled variety of /*ḍ*/.

---

[12] Here K is in a mess on account of conflation of pages in the mother MS. See Dipak Bhattacharya n. 10 above.

[13] In Gujarati the two curves have sharp bents and are in opposite directions making it look different.

'ARYAN RACE': A MIS-NOMER*

By

K. K. SHASTREE†

Those who are in touch with the ancient Indian Literature, very well know that the word *Ārya*, frequently, used even in the *Ṛgveda*[1] quoted by Max Muller, was used for the people to distinguish them from their enemies. We come across a noted phrase '*Kṛṇvanto Viśvam-Āryam*[2] where it is quite clear that it is purely an adjective denoting 'cultured' only. Can a race of anyone be changed? Quite impossible. It is a strange thing that, as far as I know, Max Muller was the first German scholar, noted orientalist, who introduced this word denoting 'race' in the Introduction[3] who himself doubted his interpretation in his collected works[4] in these words, such as "*Aryan*, in scientific language, is utterly inapplicable, to race. It means language and nothing but language; and if we speak of *Aryan* race at all, we should know that it means no more than X plus *Aryan* speech." And it is a matter of pleasure that he discarded the term '*Indo-Germanic*' and '*Indo-European*' family confirming and establishing a term '*Aryan family*.' Bravo! Hundreds and thousands of congratulations to this scholar for refuting his own opinion within a span of thirty years. I think a very few of scholars has taken note of this change of opinion in after years.

Let us here quote one more opinion of a noted scholar P. Giles[5] as follows:—

"It is hardly necessary to point out that in many parts of the World the speaker of a particular language at a given time was not by lineal descent the representative of its speakers at an earlier period."

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June 1993 Issue, pp. 107-114.

* Paper presented in the seminar held in Banglore by the Mythic Society on 22, 23 of July, 1991: the subject being 'Aryan'-Problem'

† 'Madhuvan' near Khadayata Colony, Ahmedabad-6

[1] *Ṛgveda* 1.51.8; 2.11.18; 3.34.9; 10.49.3; 10,86.19 quoted by Max Müller, *Encyclopaedia Britannica*, 9th edition pub.: Adam and Charles, Edinburgh, Vol. II, pp. 672-3 1898.

[2] *Ibid.* 9.63.5

[3] Max Müller, *The Ṛgveda*-edition with the Sāyaṇābhāsya, Vol. I (1840), Vol. III. (1859, p. XLII).

[4] Max Müller, '*Collected Works*' Vol. X, p. 90.

[5] Giles P., *Cambridge History of India*, Vol. I, pp. 5854.

This sort of opinions carries us towards a new assumption that *Vaidika Bhāratī* was not a language of a particular race. As it is quite possible that in *Vaidika* times admixture of three races namely, whitish. yellowish and blackish i.e. *Caucasoid, Mongoloid* and *Australoid* means *Chandra-Vaṁśa, Sūrya-Vaṁśa* and *Danu-Vaṁśa* took place long long ago. People of the Druhyu clan-purely of the whitish race left the home-land- *Mid-Himalayan Tract* and went towards Western countries—before hand as suggested by F. E. Pargiter in his famous book *Ancient Indian Historical Tradition*. He has not given any fixed period for the "Outflow of Druhyus through the north-west into the countries beyond; where they founded various kingdoms and so introduced their own Indian religion among those nations."[6] Pargiter says "Perhaps the arguments used to prove the advance of the *Aryans* from Afganistan into the Panjab might simply be reversed.".[7]

The word '*Ārya*' is in use in Indian literature since *Vaidika* times until the advent of Europen Scholars in 18th and 19th centuries A.D., where it had and has meanings 'Cultured', 'Honourable', 'Revered'. 'Respected' and so on.

In Bauddha and Jain literature, before proper nouns, it gives the meaning 'revered'—'holy' etc. such as '*Ārya Kauśika, Ārya Rakṣitasūri* and so on, while in Sanskrit dramas 'revered'—'respected' such as '*Āryaputra*', where the word is used to denote 'father-in-law' uttered by a wife in-law, i.e. son's wife.

We know very well that there was a country called—'*Āryāvarta*' as defined in *Manusmṛti*[8] which was between the eastern sea and the western sea as well as the Himalayas and the Vindhya mountains. In the term '*Āryāvarta*' the mention of the word '*Ārya*' is significant. Kullūka Bhaṭṭa says that '*Āryā atra āvartante punaḥ-punar udbhavanti iti Āryāvartaḥ*'.[9] That is *Āryāvarta*, "where *Aryans* take birth succeedingly". Who were these *Aryans?* No such a race has been noted or even quoted in any Indian literature so far, hence the term '*Aryan*' has no place, it is '*Ārya*' only. This was the country of the cultured and revered people who attained the highest honour in a long long distinguished span of time, comprised of four castes such as *Brāhmaṇa, Kṣatriya, Vaiśya* and *Śūdra*. Here a verse of the *Manusmṛti*[10] is worth noting :

"*Etaddeśa-prasūtasya Sakāśād agrajanmanaḥ*
Svaṃ svaṃ caritram śikṣeran pṛthivyāṃ-sarva-mānavāḥ".

---

[6] Pargiter F. E., *Ancient Indian Historical Tradition*, Pub., Motilal Banarsidas, Delhi, 1962, p. 298.

[7] *Ibid*, p. 289, fn. 7.

[8] *Manusmṛti*, 2.22.

[9-10] *Ibid*. 2.20

From a *Brāhmaṇa* born in this country, i.e. *Brahmarṣi-deśa*, all the people on the earth learn their own behaviour ".

In the continent *Āryāvarta* there were three countries such as (1) *Brahmāvarta* between the rivers *Sarasvatī* and *Dṛṣadvatī*, (2) *Brahmarṣi-deśa* comprising of *Kurukṣetra*, *Matsya*, Pañcāla and Śūrasenaka, and (3) *Madhya-deśa* which comprised the middle tract between the *Himalayas* and *Vindhya* mountain and the tract east of *Vinaśana* and that of Prayāga (modern Allahabad).

Here the whole *Deccan tract* is excluded. It means that the *Āryāvarta* was the continent where the descendants of the *Vaidika* people were residing.

No definite name is found anywhere in Indian scriptures. If we want to give them any name, the proper name would be "*Āryāvartīs*," assimilating all the three colours whitish, yellowish and blackish, but never *Ārya*s i.e. *Aryan*s.

I humbly consider whitish race *Caucasoid* as '*Candravaṁśīya*,' yellowish *Mongoloid* as '*Sūryavaṁśīya*' and blackish as *Australoid* as '*Danuvaṁśīya*,' ('*deva*, *mānava* and *dānava*' respectively).

There is no need to explain that the term '*mānava*' has come from mythical fore-father *Manu*, who was the son of Vivasvān—the Sun, hence the genealogy begins from the King Ikṣvāku, considered as son of a mythical father Vaivasvata Manu. Afterwards the term '*mānava*' came in force for the whole mankind in which even *Cappoid* and *Congoid* races of Africa are included.

One thing is to be noted that while discussing about the homeland of so-called *Aryans*, our attention is strictly confined to the whitish race only. All the western as well as eastern scholars are unanimous in this matter. Let us here try to find out a homeland of this whitish race.

In '*The Origins of the Aryans*'[11] we find an earliest unbiased and independent philologist's opinion as it follows:—

" Adelung, the father of Comparative Philology, who died in 1806, placed the cradle of mankind in the valley of Kashmere, which is identified with Paradise. To Adelung we owe the opinion, which has prevailed so widely, that since the human race originated in the east, the most Westernly nations the Iberians and Celts, must have been the first to leave the parent hive."

To oppose this opinion J. G. Rhode came out in 1820, who after his critical study of '*Vandidād*'–a chapter of Zend-Avesta of Parsis, opined that the cradle was Middle Asia i.e. *Bactria* as the earlier home of the Iranians. Pott supported this opinion that the advent of people became following the route of the Sun. He tried to locate the track of the rivers Oxus and Jaxartese on the north of the

---

[11] Taylor Issac, *The Origins of the Aryans*, London, 1859, p. 9.

Himalayas and the east of the Caspian Sea as the true cradle of the Indo-European race. In 1847 Lassen supported this opinion in such a way that Sanskrit speaking people migrated into Panjab through Kabul crossing the north-western border of India. According to *Avestā* it might be Belurtag and Mustag. Lassen also said that Indian *Aryans* (white race) and those of Iran were nomadic before their separation[12] The time of separation being late there was no possibility of *Bactria* as their original homeland.

It is worthnoting that Jacob Grim, a noted Philologist firmly opined that " all the nations of Europe migrated from Asia ",[13] and afterwards spread in the West. Max Muller[14] was of the opinion that the main flow of these people was continuous towards the north-west and later he declared that the cradle was *Middle Asia* beginning from the Pamir Ranges are exact on the north of Kashmere in a strip of land at present in the possession of Afghanistan.

Here I don't want to go into details. I shall note most of the opinions in short:

(1) Adolf Pictet (1859): *Pamir highland* and its nearest tract of Central Asia in north. This opinion was supported by Max Muller (1861-1863) and Schleicher (1862).

(2) Ledham-Scandinavia (1860)

(3) In 1874 an Italian anthropologist Sayce suggested highlands of Middle Asia between the sources of the rivers *Oxus* and *Jaxartes*.

(4) Lokmanya Tilak Maharaj proved to be the *North Pole Region*.

(5) Shri Sardesai suggested *Balkan mountains* in Russia putting *Sapta-Sindhu* there.

(6) P. Giles near *Carpathian mountains* in Hungary.

(7) Hurt—on the banks of the river *Vischula* in Poland.

(8) Some one in Germany.

(9) Tehring—In South Russia.

(10) Much and other—in Western Baltic.

(11) Lithuanians in Lithuama.

(12) According to *Bharatiya* belief the creation began in *Triviṣṭapa* (Tibet).

(13) Shradder : The tract between the river *Volga* of south Russia and the northern coast of the *Caspian Sea*.

(14) Brandestine : He re-asserted the opinion of Max Muller.

(15) Ganganath Jha : *North-eastern India*.

---

[12] *Ibid*, p. 10.

[13] *Ibid*. p. 11.

[14] Max Müller, *History of Ancient Sanskrit Literature*, 1859, p. 211.

(16) D. S. Trivedi : Tract of the river *Devika* in *Multan* considering it *Mūla-Sthāna*.

(17) Laxmidhar Shastri Kalla—proved to be *Kashmere* in the *Himalayas.*

(18) K. M. Munshi : Country of *Sindha.*

In these opinions 9 and 13 are the same, while 1 and 14 are also the same. Hence 16 in all.

Here I shall add one prominent opinion of F. E. Pargiter,[15] who quite independently and without any sort of bias, with a stroke of pen, gave a judgement in the following words:—

" Indian tradition knows nothing of any Aila or *Aryan* invasion of India from Afghanistan, nor any gradual advance from thence eastwards. On the other hand it distinctly asserts that there was an *Aila* out-flow of the *Druhyus* through the north-west into countries beyond, where they founded various kingdoms and so introduced their own Indian religion among those nations."

" The north-west frontier never had any ancient sacred memories, and was never regarded with reverence All ancient Indian belief and veneration were directed to the *Mid-Himalayan region*, the only original sacred outside land; and it was whether that *Ṛṣis* and Kings turned their steps in devotion, never to the north-west. The list of rivers in the *Ṛgveda* X, 75 is in regular order from the east to the north west not the order of entrance from the north-west, and had advanced eastward through the Panjab only as far as the Sarsvatī or Jamuna when the *Ṛgvedic* hymns were composed, it is very surprising that the hymn arranges the rivers, not according to their progress, but reversly from the Ganges which they had hardly reached This agrees better with the course of the Aila expansion and its outflow beyond the north-west."

" Tradition or myth thus directly indicates that the *Aila*s (or *Aryans*) entered from the *mid-Himalayan region,* and its attitude towards the N. W. Frontier lends no support to any invasion from that quarter."[16]

The only passages which may lend support to the theory of a north-western invasion are the *Rāmāyaṇa,* which make Ila King of Balhi or Bahlika, if these words mean Balkh but they might mean the Valhika Country in Panjab (Mark, my translation, p 311), and untrustworthy in the traditions when uncorroborated elsewhere (pp. 82, 93).[17]

---

[15] Pargiter, F. E., *Op. cit.*, p. 298.

[16] *Ibid.* p. 299.

[17] *Ibid*, p. 299. Fn. 7.

Rāmāyaṇa[18] says that there was *Ila* who was the son of Kardama *Prajāpati*, (king of Bahli). Going further[19] he has been told as a king of Bāhlīka. Hence no question arises about any other interpretation.

In the opinion of Pargitor *Ila*s are no other than so-called Aryans. Hence it is quite clear that *Aila*s of the *Moon-Dynasty* were of the white race flourished in pre-Vaidika times just like *Aila Purūravā*[20] of white race (i.e. of the *Moon-Dynasty*), we find *Ikṣvāku* as a king (*Ibid. Sūkta* 60.4) also noted in the early literature of India.

In earlier parts of the *Ṛgveda*[21] Manu is also found but no connection with Ikṣvāku. Manu is simply, the first man, father of the race, and its guide in all matters sacrificial and others. In *Purāṇas Manu* has been told as the son of the God Sun, i.e. Vivasvān. Ikṣvāku was told as son of Manu Vaivsvata, and thus of the *Sun Dynasty*, possibly of the yellowish colour. As *Caucasoid* race is whitish and hence of the *Moon-Dynasty*, just in the same was *Mongoloid race* is yellowish and hence the *Sun Dynasty*. Both these dynasties were on the Indian Soil. There were inter-marriages between these dynasties, thus an admixture of whitish and yellowish races. In *Purāṇas* it is said that *Ilā* was the daughter of Manu and she gave birth to Aila Purūrava. Thus two separate dynasties.

The combination is note-worthy. We know that the King-Yayāti married Śarmiṣṭhā, daughter of Vṛṣaparvā who was a king of *Dānavas*. *Sālvas* were also considered as *Dānavas*. The Pāṇḍava Bhīma married Hiḍambā, sister of Hiḍamba, an asura. The people known as *Asuras*, *Dānavas*, *Daityas and Rākṣasas* were given separate names, but racially common. We can consider them of the same stock, with blackish complexion. Ancient *Australoids* were blackish residing on both the sides of the Equator. Several families of this stock migrated and settled on the Indian soil and had matrimonial relations with the people of whitish and yellowish races.

Ailas, proper inhabitants of the *mid-Himalayan religion*, were *Devas* in a proper sense Aikṣvākavas of *eastern Himalayan region*, were *Mānavas* and *Dānavas-Daityas-Rākṣasas*. Here, I have to say that word *Asura* has the meaning ' mighty ' in *Ṛgveda*. Afterwards in *Paurāṇika* myth it lost the original meaning and denoted *Dānavas-Daityas-Rākṣasas* (all of the *Asuras* residing on both sides of Equator, if we want to give one name, *Dānavas*), representing *Caucasoid*, *Mongoloid* and *Australoid* races. In pre-*Vaidika* times the *Bhāratīya* continent had all these three races with their matrimonial relations among themselves, they were distributed lately in four castes such as *Brāhmaṇs Kṣatriya*, *Vaiśya* and *Śūdra* In *Vaidika* times all of them were fortunate to have a common adjective '*Arya*'-cultured-civilized. Now there was no colour phobia among themselves. The word '*Varṇa*' got a new meaning 'Caste' and 'Community'.

---

[18] *The Vālmīki Rāmāyaṇa*, Critical ed. Vol. VII. OI. Baroda, 1975, Verse 78-3.

[19] *Ibid*, VII 78-7

[20] *Ṛgveda*, X. 95.

[21] *Ṛgveda*, I. 80.16; II. 33.13; VIII. 63. 1; X. 100-5 etc.

In conclusion, I have to say that Pargiter's accepted term *Aila* was equivalent to the old term *Aryan* and it was only for white race, afterwards, in India under the word '*Arya*' all the three races were included. Now, they became *Bhāratīya*, a true connotation and not *Ārya*.

THE GAEKWAD'S ORIENTAL SERIES

GOS. Nos.		
30	TATTVASAṄGRAHA—Vol. I (Sanskrit Text)—Edited by Pandit Embar Krishnamacharya (Reprinted; 1984)	Rs 165.00
156	GAṄGADĀSA-PRATĀPAVILĀSA-NĀṬAKAM—by Gaṅgādhara—Edited by B. J. Sandesara and Pandit Amritlal M. Bhojak (1973)	Rs. 12.00
157	ZAFAR UL WĀLIH BI MUZAFFAR WA ĀLIHI—An Arabic History of Gujarat Vol. II—by Abdullāh Muhammad Al-Makki Al-Āṣafi Al-Ulughkhāni Ḥajji Ad-Dabir, Translated into English by M. F. Lokhandwala (1974)	Rs. 50.00
158	A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA, Vol. I—by Daniel Smith (1975)	Rs. 50.00
159	SATYASIDDHIŚĀSTRA—of Harivarman, Vol. I—Sanskrit Text from Chinese translation by N. A. Sastri (1976)	Rs. 65.00
160	ĀGAMAPRĀMĀṆYA—of Yāmunācārya—Edited by M. Narasimhachary (1976)	Rs. 18.00
161	SMṚTICINTĀMAṆI—of Gaṅgāditya—Edited by Ludo Rocher (1976)	Rs. 26.00
162	VṚDDHAYAVANAJĀTAKA—of Mīnarāja, Vol. I—Edited by David Pingree (1976)	Rs. 94.00
163	VṚDDHAYAVANAJĀTAKA—of Mīnarāja, Vol. II—Edited by David Pingree (1977)	Rs. 64.00
164	SOḌHALA-NIGHAṆṬU (Nāmasaṅgraha and Guṇasaṅgraha) of Vaidyācārya Soḍhala—Edited by Priya Vrat Sharma (1978)	Rs. 53.00
165	SATYASIDDHI ŚĀSTRA—of Harivarman—Vol. II (English translation)—by N. A. Sastri (1978)	Rs. 92.00
166	ŚAKTISAṄGAMA TANTRA—Vol. IV : CHINNAMASTĀ KHAṆḌA—Edited by Late B. Bhattacharyya & Pandit Vrajavallabha Dvivedi (1978)	Rs. 49.00
167	KṚTYAKALPATARU—of Bhaṭṭa Laxmīdhara : PRATIṢṬHĀKĀṆḌA Vol. IX—Edited by Late K. V. Rangaswami Aiyangar (1979)	Rs. 53.00
168	A DESCRIPTIVE BIBLIOGRAPHY OF THE PRINTED TEXTS OF THE PĀÑCARĀTRĀGAMA—Vol. II—AN ANNOTATED INDEX TO SELECTED TOPICS by H. Daniel Smith (1980)	Rs. 41.00
169	NYĀYĀLAṄKĀRA—of Abhayatilaka Upādhyāya Edited by A. L. Thakur & Late J. S. Jetly (1981)	Rs. 143.00
170	ṚCABHĀSKARA by Bhāskararāya Edited by R. G. Sathe (1982)	Rs. 53.00
171	ŚRĪ GAṆEŚAVIJAYAKĀVYAM Edited by B. N. Bhatt	Rs. 46.00

Can be had of :

CO-ORDINATOR, THE UNIVERSITY PUBLICATIONS SALES UNIT, Pratap Ganj,
Vadodara-390002. Gujarat, India.

IDIOMS ON AGRICULTURE AS AVAILABLE IN THE KĀŚIKĀ

By

RADHAMADHAB DASH*

1.0. Agriculture and farming being the area of usage, there are a number of informative idioms available in the *Kāśikā* the extant earliest *Vṛtti* on Pāṇini's *Aṣṭādhyāyī*. The term 'Agriculture' has been used here in an extended sense so as to cover the idioms informing about the stock-breeding of tamed animals. The animals like cattle, buffalo are used for ploughing, transport, food, trade and commerce by the peasants even now. Besides, the livestock also includes horse, elephant, donkey, dog etc. which have been referred to. Thus, the related terms denoting herds, herdsman, grazing ground and a host of other facts have been observed through these idioms. From the source of the *Mahābhāṣya* (*M*), examples are available, of which a considerable portion may be viewed as related to agriculture and trading, and on the whole they portray the cultural picture against rural settings. For Patañjali, the sense of agriculture or *kṛṣi*[1] does not mean ploughing only, but would mean the entire farming operations like supply of seeds, implements, labour etc. thereby raising agriculture to the status of a trade as in modern days. The agricultural idioms occurring in the *Kāśikā* may be discussed under the following sections.

1.1. Ploughing Operation

The idiom *halayati*[2] stands for ploughing operation of the field by the plough. The field is prepared for the seeds to be sown not after one ploughing alone. The deep and intensive cultivation meant for good harvest requires the field to be ploughed many times. Pāṇini was well aware of this, and his idioms *dvitīyākaroti, tṛtīyākaroti,*[3] *dviguṇākaroti kṣetram, triguṇākaroti*[4] etc. testify this proposition. The idiom *śambākaroti* refers to the ploughing in reverse order to the preceding ploughing.[5] As is observed in the present day, the intensive cultivation through thrice ploughing or tilling is usually done in a reverse manner at each successive ploughing. In Oriya language, the parallel idiom used for first ploughing is *kaḍhāṇa* second and third ploughings as *dohaḍa* and *tehaḍa* respectively. The idiom *bījākaroti* refers to the ploughing done with simultaneous scattering of seeds[6] which again roughly corresponds to Oriya idiom

---

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June, 1993 Issue, pp. 115-121.

* P. G. Dept. of Sanskrit, Utkal University, Bhubaneswar-751004

maṇḍāṇa. The frequent ploughing by the peasant is expressed through the idiom as *carīkṛṣyate kṛṣīvalaḥ*. The *Artha-Śāstra* (II. 24) also attests the above three ploughing operations for intensive cultivation

1.2. Plough as Agricultural Implement

The ordinary plough is called *hala, sīra* or *lāṅgala*, and a big or heavy plough for tilling hard and waste land is called *hali* and *jitya*. The plough is definitely considered as one of the most important possessions of a peasant. Idioms have been formed with the *sīranāma* "name of the plough" occurring after the word *apa* as *antodātta* 'finally accented.'[7] Thus, *Kāśikā* supplies the instances of *apasīrah, apahalam* and *apalāṅgalam* all denoting bad or defective ploughs. As V. S. Agrawala[8] contends, Pāṇini mentions three classes of farmers: (i) not possessing a plough of their own, designated as *ahalis*, also called *apahala, apasīra* or *apatāṅgala* (P. 6.2 187); (ii) having a good plough designated as *suhala* or *suhali;* (iii) with a bad *plough* as *durhali* or *durhala* (p. 5.4.121). Thus, agriculture having been the main-stay of living of the people since time immemorial, and plough being considered as a mark of prosperity along with the cows and calves, an agriculturist is wished in the benedictory formula at least since Kātyāyana's time[9] as *svasti bhavate sahagave* or *sagave, sahavatsāya* or *savatsāya, sahahalāya* or *sahalāya*.

1.3. Idioms Denoting Time

A list of thirteen words in the *tiṣṭhadguprabhṛti gaṇa* which the *Kāśikā* designates as *Kālaśabdas*[10] following Kātyāyana enlightens us about the time-denoting idioms connected with either harvest of crop or cows. Those idioms[11] are *lūyamānayavam* when the barley is being harvested, ' *lūnayavam* ' when the harvest of barley is completed ', *pūyamānayavam* ' when the barley is being winnowed ', *pūtayavam* ' when the winnowing of barley is completed ', *khaleyavam* ' when barley grains are heaped up on the threshing floor ', *khalebusam* ' when the straw is separated from the grain and heaped up on the floor ', *saṁhriyamāṇayavam* ' when barley is being collected ', *saṁhṛtayavam* ' when barley is garnered ', *saṁhriyamāṇabusam* ' straw being gathered ', and finally *saṁhṛtabusam* ' after straw is collected ',. All these idioms are with regard to barley-crop denoting different processes of its harvest. However, Pāṇini had observed these harvest-oriented referents to designate specific time from prevalent usage of the folks of his region. In the rural region of author's own, farmers also refer, similarly, to time in relation to their paddy cropping as *dhānabuṇā* ' time when paddy is shown in the field, i.e., summer ', *dhānaruā* ' time when the paddy sapplings are planted, i.e., rainy season ', *bilabachā* ' time when the grass etc. are removed off the paddy field, i.e., rainy and autumn season ', *dhānakaṭā* ' time when the paddy is harvested, i.e., winter ', and so many other terms denoting time in relation to the different other crops are also seen in other regions. The period of 'X mas' holidays of the educational institutions is called by many village-folks as *dhānakaṭā chuti* 'paddy-cutting vacation' as this vacation synchronises with the harvest of the summer crop. The idioms *tiṣṭhadgu* 'time when cows remain standing, i.e., milking time', *vahadgu* 'time when cows carry, i.e., pregnancy or autumn season', *āyatigavam* 'time when cows return home, i.e., dusk' etc., are some of the idioms denoting time connected with cow-rearing culture.[12] The term *āyatīgavam* may be related to another Sanskrit word *godhūli* 'the time with the dust of the cattle-hoof, i.e., with the raising up of clouds of dusts by their treading on earth to denote evening time' for the similar reason. The Oriya idiom *gorukaḍhābela* 'time for outing of the cows for pasture, i.e., forenoon' also reminds us of the same cultural trend continuing till present day.

1.4. Idioms Relating to Animals

Some idioms may be cited relating to pets which provide a picture of the intimate relation between pets and the human beings. The branding of cows may be viewed from that point of view. The idioms like *dātrākarṇa* 'with sickle-symbol branded on the ear,' *maṇikarṇa* 'having the symbol of gem branded on the ear,' *aṅgulākarṇa* and so on are collected by Pāṇini[13] from his society. He appears fully sincere in recording that the specific words denoting marks before the word *karṇa* like *viṣṭa, aṣṭa* etc., would not be finally lengthened, when the other mark-denoting words before *karṇa* are noticed as finally lengthened. The tradition of branding cows is also known in the *Atharva Veda* and other Vedic works.[14] The *Kāśikā* explains the purpose of branding as a mark of distinction with regard to ownership.[15]

The cow or mare giving birth to young calves every year is called *samāṁsamīnā gauḥ* or *samāṁsamīnā vaḍavā*.[16] Similarly, the idioms like *adyaśvīnā gauḥ* and *adyaśvīnā vaḍavā* appear to be very popular ones among the cattle-rearers and horse-rearers to mean a cow or mare likely to give birth today or tomorrow. The land which is sometimes used for grazing and later abandoned due to the exhaust of fodder is designated as *gauṣṭhīna*[17] by Pāṇini. Similarly, the forest which has already been used as pasture-ground is expressed through the idiom *āśitaṅgavīnam araṇyam.* "This indicates a system of shifting cow-pens and pastures both in village settlements and in forest areas."[18]

Patañjali[19] quotes an idiom *mātṛkam gāvo'nuharante* 'the cows always imitate their mother or inherit maternal nature.' This very well speaks of the close observation by the human society with regard to the nature of cow the most important of the pets. The cowherd boy attaining the age suitable to follow the cows, i.e., able to ward off the cows is called *anugavīnaḥ gopālakaḥ*.[20] Giving drinks to the cows after an interval of two or three days or after keeping them thirsty for two or three days are respectively expressed through the structural idioms[21] like *dvyahātyāsaṁ gāḥ pāyayati* etc., and *dvyahātarṣaṁ gāḥ pāyayati*, *dvyahaṁtarṣaṁ gāḥ pāyayati* etc.[22]

Like on cow, idioms are found connected with other pets like horse, donkey, dog etc. The horse and donkey who do not act up to the expectation of the master are censured as *aśvaka* and *gardabhaka*[23] respectively. That the intimate relation referred to above between the human beings and their pets is again well understood when the masters of a bad horse and a quivering horse are indignifiedly designated as *kaṭukāśva* and *spanditāśva*[24] by the transference of the quality of the possessed to the possessor through the usage. I'm aware that both these words are *saṁjñā* or epithets of persons, and since *saṁjñā*s are non-connotative in nature, both the names may not signify the fact. Even then, the prototypes who are imitated when the people choose these names for their sons and others, might have been called as such due to their actually possessing bad horse. The saying *paitṛkam aśvā anuharante*[25] speaks of the nature of horses that they inherit their paternal quality more specifically with regard to their trotting in contrast with cows who are spoken as imitating their maternal quality. The total distance covered by any ordinary horse in a day is called *āśvīna*[26] distance. This is attested in Vedic iterature. In *Atharva Veda*, the distance little exceeding 5 *yojanas* equivalent to 25 miles is stated as *āśvīna* distance.[27] Kauṭilya's account corroborates to this minimum when he observes the speed of the three varieties of super horses drawing chariots as 6, 9 and 12 *yojana*s a day, and the cavalry horse to travel 5, 8 and 10 *yojana*s a day.[28] But, Patañjali[29] mentions the minimum speed of an ordinary horse to be 4 *yojana*s i.e, equivalent to twenty miles, and an excellent horse to be 8 *yojanas*, i.e, equivalent to forty miles. The best or excellent horse is expressed through the idiom *praṣṭhaḥ aśvaḥ*.[30] The inheritance of paternal nature by a horse spoken above may mean that of the excellence in speed and stamina. The mare wishing for the stallion is idiomatically called *aśvasyati vaḍavā*[31] but *aśvīyati* would mean somebody acting like a horse. The allusion to act like a horse probably indicates the speed, strength and smartness etc. of the person alluded to. Right from the Vedic times the horses along with cows have been the most desirable asset of the man for which they are prayed from the gods. This is understood from the Vedic citation *aśvasanim aśvasanim* 'horse-procuring, horse-procuring, or 'horse-wining, horse-winning' with reference to the consequence of the *soma*-drinking by gods.[32] The idiom *asthiharaḥ śvā*[33] considered as *Kāśikā's* own example refers to young dog which has already reached the age of chewing bones.

The farmers consciously or unconsciously heap the waste grass probably after removing them from the field or for the purpose of fodder of the cattle in a shape of lion. This goes to become an idiom as *tṛṇasiṁha*[34] with its initial syllable being accented. So also is the idiom *dhānyagava*[35] 'heap of paddy grains in the shape of a bull'.

A primitive outlook of measuring the rainfall in term of filling up of the impression of the cattle-hoof or furrows, or mouse-holes is conveyed through the idioms *goṣpadapūram goṣpadapraṁ vā vṛṣṭo devaḥ, sītāpūram sītāpraṁ vā vṛṣṭo devaḥ*, and *mūṣikabilapūram mūṣikabilapraṁ vā vṛṣṭo devaḥ*.[36] And the divine grace responsible for rainfall is as old as a conviction as the human civilisation.

Though the purpose of a *Vṛtti*-work like the *Kāśikā* is to explain the *sūtras* of Pāṇini along with showing their applications through examples and counter examples, it may from the above account, be considered as a reservoir of many spoken Sanskrit idioms relating to different spheres of the society, agriculture and animal rearing being one of them. Historically, these idioms available in the *Kāśikā* are collected from the spoken Sanskrit norms prevalent in a period extending about one thousand years right from the time of Pāṇini (6th Cent. B.C.) up to the time of the composition of the *Kāśikā* (6th Cent. A.D.).

References

1. See *M* II.33.23-27 (Kielhorn's Edn., Poona) on P. 3.1.26.3: *kṛṣyādiṣu cānutpattir nānākriyāṇāṁ kṛṣyarthatvāt and Patañjali*'s discussion on it..........*nānākriyāḥ kṛser arthaḥ. nāvaśyaṁ kṛṣir vilekhana eva vartate. Kiṁ tarhi. pratividhāne'pi vartate. Yad asau bhakta-bījabalīvardaiḥ pratividhānaṁ karoti sa kṛṣyarthaḥ. Ātaś ca pratividhāne vartate yad ahar evāsau na pratividhatte tad ahar eva tat karma na pravartate.*
2. *Vide P. 3 1.21: muṇḍa-miśra-ślakṣṇa-lavaṇa-vrata-vastra-hala-kala-kṛta-tuṣṭebhyo ṇic*; and *Kāśikā* explains *halayati* as *haliṁ gṛhṇāti.*
3. Vide P. 5 4.58 : *kṛño dvitīya-tṛtīya-śamba-bījāt kṛṣau* [*ḍāc*] ; and *Kāśikā* on it, *dvitīyākaroti dvitīyaṁ karṣaṇaṁ vilekhanaṁ karoti ityarthaḥ* etc.
4. Vide P. 5.4.59 : *saṁkhyāyāś ca guṇāntāyāḥ* [*kṛñaḥ, kṛṣau, ḍāc*]; *Kāśikā*'s explanation as *dviguṇaṁ vilekhanaṁ karoti kṣetrasya, dviguṇākaroti kṣetram* etc.
5. *Kāśikā's* explanation of the idiom on P. 5.4 58 as *śambākaroti. anulomakṛṣṭaṁ kṣetraṁ punaḥ pratilomaṁ kṛṣati ityarthaḥ* .
6. *Kāśikā explains it as sahabījena vilekhanaṁ karoti.*
7. See P. 6.2.187 and *Kāśikā's* discussion on it.
8. See *India as Known to Pāṇini* (Lucknow : University of Lucknow, 1953) p. 198; see also P. D. Agnihotri (1963). *Patañjali-kālīna Bhārat.* (Patna : Rāṣṭrabhāṣā Pariṣad) pp. 252-53.

9. For details of fixation of the examples of the different grammarian authors right from that of Pāṇini to Jayāditya and Vāmana from the stock of examples available in *Kāśikā*, see chapter I: 'Principles' and II: 'Tabular Analysis' in my unpublished doctoral dissertation '*A Study of Idiomatic Examples Supplied in the Kāśikā Vṛtti*' submitted and degree awarded by the Utkal University in 1991.
10. Vide P. 2.1.17.1: *tiṣṭhadgu kālaviśeṣe*
11. See for details V. S. Agrawala. op. cit., pp. 202–3.
12. See *Gaṇa-ratna-mahodadhi* Ed. J. Eggling (1879) as a publ. of Sanskrit Text Society. London. Rpt. Motilal Banarsidass. Delhi. 1964: 2.93 for possible meanings of these words as follows:
    tiṣṭhanti gāvo yasmin kāle dohāya sa kālas tiṣṭhadgu
    prathamarātrer ardhaghaṭī prāvṛṭkāla ityanye....
    vahanti gāvo yasmin kāle sa kālo vahadgu. śaratkāla ityanye;
    2.95: *dohārthaṁ jalapānārthaṁ nivāsārthaṁ vā āyatyo gāvo yatra kāle sa āyatīgavam....*
13. See *Kāsikā* for examples and counter examples on P. 6.3.115: *karṇe* etc.
14. See for details V. S. Agrgwala. op.cit., p. 226.
15. *yat paśūnāṁ svāmi-viśeṣa-sambandha-jñāpanārthaṁ dātrākārādi kriyate.*
16. See Chapter II of my doctoral dissertation. op.cit., for the authorship of both the idioms and for other information.
17. See *Kāśikā* on P. 5.2.18.
18. Agrawala. op.cit., p. 222.
19. Vide M. I. 280. 13-14 (Kielhorn's Edn.) on P. 1.3.21.5.
20. See *Kāśikā* on P. 5.2.15: *goḥ paścāt anugu.... anugu paryāptaṁ gacchati anugavīnaḥ gopālakaḥ.*
21. Structural idioms refer to those expressions which are peculiar structurally, i.e., phonologically or morphologically or syntactically appearing somehow striking for the ear.
22. See, for details, *Kāśikā* on P. 3.4.57.
23. Cp. *Padamañjarī* on P. 5.3.74: *yo'śva eva san tatsādhyāṁ kriyāṁ suṣṭhu na karoti sa evam ucyate.*
24. Cp. *Nyāsa* on P. 6.2.108: *Kaṭuko'śvo yasya sa kaṭukāśvaḥ ... spandito-'svo'sya spanditāśvaḥ*
25. M I. 280.13 (Kielhorn's Edn.) on P. 1.3.21.5
26. This is Pāṇini's example, hence, an idiom known to Pāṇini; see P. 5.2.19: *aśvasyaikāhagamaḥ*
27. See *Atharva Veda* VI. 131.3 and for other details, Agrawala. op. cit., p. 220.
28. Agrawala. op. cit. p. 220.
29. Vide M II. 413.19 (Kielhorn's Edn.) on P. 5.3.55: *aśvo 'yaṁ yaś catvāri yojanāni gacchati. Aśvataro'yaṁ yo'ṣṭau yojanāni gacchati.*

30. Vide P. 8.3 92: *praṣṭho'gragāmini;* See *Kāśikā* on it: *pratiṣṭhate iti praṣṭhaḥ aśvaḥ. agrato gacchati ityarthaḥ.*

31. This and the following are Patañjali's examples; somebody's wish to have a horse is also the same as *aśvīyati.* See for details of discussion in *Nyāsa* on P. 7.1.51.

32. See *Taittirīya Saṁhitā* III. 2.5.7; *Vājasaneyi Saṁhitā* 8.12 etc.

33. See for details, the Chapter II: 'Tabular Analysis' of my doctoral dissertation. op. cit.

34. See *Nyāsa* on P. 6.2.72: *siṁhākṛtyā sanniviṣṭaṁ tṛṇam tṛṇasiṁhaḥ.*

35. See *Kāśikā* on P. 6.2.72: *gavākṛtyā saṁniveśitaṁ dhānyaṁ dhānyagavaśabdenocyate;* See also *Nyāsa* on this *sūtra.*

36. See *Kāśikā* on P. 3.4.32; the first example is from the source of M on this *sūtra,* and the following two are from the source of *Kāśikā.*

Journal of the M. S. University of Baroda

The Journal is published every year in three parts. These parts are devoted respectively to topics relating to (1) Humanities, (2) Social Sciences and (3) Science.

Advertisement tariff will be sent on request.

Communications pertaining to the Journal should be addressed to:

The Editor (Humanities/Social Sciences/Science)
Journal of the M. S. University of Baroda
Faculty of Arts Compound
Baroda-390 002 (India)

KUNTAKA'S ANALYSIS OF POETIC LANGUAGE

By

T. VASUDEVAN*

Rājanaka Kuntaka, one of the best and final products of traditional Sanskrit Poetics, in is well known work *Vakroktijīvita* maintains that the very life of language of poetry is figurative utterance deviant from the ordinary ways of language.[1] Assimilating the technique of structural fraction employed in Sanskrit grammar he scrutinizes the multifarious aspects of that utterance by systematically breaking it into a number of mutually related analytical units. At the earlier stage the subject of analysis, the linguistic features of poetry, is parted from the whole and is dealt with independently for easy description and definition. Later, the subject is again explained as a part of the whole system highlighting its relation of dependence. This dualistic mode of investigations pave way for a comprehensive and perfect posting of the subject under description.[2]

The total verbal structure of a text, as perceived by Kuntaka, is formed by six adjacent and interrelated planes arranged in an ascending order starting from *Śabda* 'sound or phonem' which is at the base. Next comes *pada* 'lexis', *Pratyaya* 'grammar', *Vākya* 'syntax', *Prakaraṇa* 'context', and *Prabandha* 'Text as a whole'.[3] This hierarchical arrangement resembles the model of a pyramid or *gopura* with a flat base and converging apex. At the base lies the patterns of syllables and at the top there is the title of the literary work which conceptualizes the whole text by one or two words (see diagram 1). Among these six interconnected layers, grammar behaves as an integral part of lexis. The context is a complex unit above the level of sentence.

Diagram 1 *Text*
Context
Syntax
Grammar
Lexical level
Phonetic level

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June 1993, Issue, pp. 123-126.

* Deptt. of Sanskrit, Calicut University, Malappuram Dist., Kerala State.

[1] Vide *Vakroktijīvita* of Kuntaka, ed. and trans. K. Krishnamoorthy, Karnatak University, Dharward, 1977, Unmeṣa 1.

[2] *Ibid* p. 6.

[3] *Ibid* Unmeṣa 1.

The concept of context is Kuntaka's own contribution to Sanskrit poetics. Whereas the concept of text as a whole is already evident in Ānandavardhana.[4]

Explaining the phonetic figurativeness in the language of poetry, Kuntaka merely surveys the possibilities of consonant pattern like *anuprāsa* 'alliteration.' Then, he splits words which are syllabic or phonemic groups into first part and second part.[5] The first part of the word, *Padapūrvārdha*, consists of noun bases and roots and the second part *pratyaya* deals with inflections or grammar. The *vakratā* or figurativeness of base and root forms of words arises out of the stylistic uses of proper names, synonyms, metaphorical expressions, epithets, pronouns, compounds and so on. The figurativeness of roots consists of nouns as well as verbs that depict some speciality of action. The second part of the word, which display grammatical figurativeness, contains the poetic use of tense forms, verb affixes, number, gender, pronouns, persons and so on. Kuntaka's analysis of the lexis and grammar in poetry as the two aspects of words has been illustrated below. (see diagram 2).

Diagram 2

The Word (*Pada*)

First part (*pūrvārtha*) containing base and root	Second Part (*Pratyaya*) containing inflections i.e. grammar
Proper names (*rūḍhi*)	tense (*kāla*)
Synonym (*paryāya*)	Instruments of action (*kāraka*)
Word-metaphor (*upacāra*)	number (*saṃkhyā*)
Epithets of noun, verb (*viśeṣana*)	Person (*puruṣa*)
Pronouns that screen the subjects (*samvṛti*)	Verb affixes (*upagraha*)
Compounds (*vṛtti*)	Preposition (*upasarga*)
Gender (*liṅga*)	Indeclinables (*nipāta*)
Roots denoting time and action (*kriyā*)	

After the inspection of the lexico-grammatical features in the language of poetry, Kuntaka turns to syntax. Sentence is a group of words in syntactical relation with each other. The beauty of sentence is distinct from the beauty of its constituent elements. The figurativeness of a sentence lies in the striking power of expression caused by the creativity of the poet. Basing on this central perspective, Kuntaka examines a number of figures of speech like metaphor, poetic fancy etc. separately.

---

[4] Vide *Dhvanyāloka* ed. Durgaprasad and Kasinath Pandurang Parab, Munshiram Manoharlal publishers, New Delhi, 1983, Udyota 4. Where Ānandavardhana evaluates *Rāmāyana* and *Mahābhārata*.

[5] *Vakroktijīvita* Unmeṣa 2.

By introducing the figurative features of the context to the sphere of the study of the language of poetry, Kuntaka breaks through the traditional boundary of linguistics that terminates at the level of sentence,[6] A *prakaraṇa* or context is a group of sentences related together and it is a part of the whole work which contains a number of similar contexts. A context deals with the charming delineation of motifs and incidents, the elements of plot. The various contexts are integrated together in a logical sequence, whereby a text as a whole is created. Each time Kuntaka explains the stylistic contributions of a particular context to the work as a whole, he does not miss to refer to the total enrichment of meaning caused by the relevant features of the phonetic, lexical and syntactic features within that context. A similar view on the relationship between the various structural elements and their total effect has been discussed by Winifred Nowottny.[7]

> Any prominent relationship between the parts of a poem will so modify and in turn be modified by other prominent relationships that the final uniqueness of the poem is the result of their total interrelation, and where mutual modification of this kind takes place, the total meaning of the poem is inseperable from its structure of relationships.

Kuntaka opines that a poet should have the fundamental logical descretion in deciding the total purport of his whole work with each part forming an integral unit interconnected with the others. This also is an essentially structuralist attitude. As S.D.S. Chibber points out[8] the analyst should take the text as a single united whole. The relevance of constituent units, whatever their level, is " determined by their contribution on the total semantic context of the literary text."[9]

---

[6] *Ibid.* Unmeṣa 4.

[7] Nowottny, Winifred *The Language Poets use*, The Athlone Press, Univ. of London, 1962, p. 118.

[8] Chibber. S.D.S. *Poetic Discourse*, Sterling, Delhi, 1987, pp. 145-6.

[9] *Ibid.*

JOURNAL
OF THE
ORIENTAL INSTITUTE

M. S. UNIVERSITY OF BARODA, BARODA

Editor : **R. T. Vyas**

The JOURNAL OF THE ORIENTAL INSTITUTE, BARODA is a Quarterly, published in the months of September, December, March and June every year.

SPECIAL FEATURES :

Articles on Indology, Vedic studies, textual and cultural problems of the Rāmāyaṇa, Epics & Purāṇas, notices of Manuscripts, reviews of books, survey of contemporary Oriental Journals and the rare works forming the Maharaja Sayajirao University Oriental Series, are some of the special features of this Journal.

CONTRIBUTORS TO NOTE :

1. Only typewritten contributions will be accepted. A copy should be retained by the author for any future reference, as no manuscript will be returned.

2. In the body of the article non-English stray words/Sanskrit/Prakrit line/verse must be written either in *Devanāgari* or in transliteration with proper diacritical marks.

3. The source of citations/statements of any authority quoted should be invariably mentioned in the footnotes which must be written in the following order : (1) surname, initials of the author or editor, (2) title of the work, (underlined), (3) publisher, (4) place and year of publication and (5) page No.

4. Whenever an abbreviation is used in an article, its full form should be stated at the first occurrence and should not be repeated.

5. Give running foot-note numbers from the beginning to the end of the article.

6. The copyright of all the articles published in the Journal of the Oriental Institute will rest with the M. S. University of Baroda, Baroda.

SUBSCRIPTION RATES : ANNUAL : (From Vol. 40 onwards)

Inland Rs. 60/- (Post-free). Europe £ 10.00 (Post-free)
U.S.A. $ 20.00 (Post-free)

Subscription is always payable in advance. The yearly subscription is accepted from September to August every year. No subscription will be accepted for less than a year. Subscription/Articles may be sent to :—

The Director, Oriental Institute, Tilak Road, Opp. Sayajigunj
Tower, **Vadodara-390 002, Gujarat, India.**

UTPREKṢĀS BY BĀṆA

By

VIJAY PANDYA *

Bāṇa has a penchant for Utprekṣās. His speciality as a creative writer is that his creative muse seems to have predilection for representing the resemblance between the two objects or situations with the Utprekṣā alaṁkāra. In the Kādambarī (and also in the Harṣacarita[1]) the Utprekṣā figure of speech is imbued with so much beauty of imagination and it is in so great a number that one is entirely justified in pronouncing उत्प्रेक्षा बाणभट्टस्य in the manner of उपमा कालिदासस्य. In fact, the whole of the Kādambarī is studied with the Utprekṣā alaṁkāras which made it a dazzlingly brilliant piece of literature Bāṇa too seems to be conscious of this aspect of his creative faculty. He avers at one place 'the intellect of a poet whose sensitivity is full of hundreds of thought, does not leave anything to remain unimagined'.[2]

As a matter of fact, all figures of speech are rooted in imagination. But the constitution of the Utprekṣā figure of speech relatively gives more scope to imaginative power. In the Utprekṣā figure of speech, the poet fancies an upameya—a thing to be compared to be an upamāna a standard of comparison. Imagination plays an important part in the fancying process.[3] Moreover, the resemblance in the Utprekṣā is suggestive,[4] which is also a speciality of this figure of speech. Thus there is more scope for imagination to have a free play in this particular figure of speech. So Utprekṣā seems to have been a darling of figures of speech to Bāṇa, a writer endowed with imaginative power in ample measures. In the adjacent forest to the Acchoda lake in the Kādambarī there are heaps and heaps of flowers as Bāṇa would describe. Similarly in the Kādambarī too, Bāṇa has created clusters after clusters of the Utprekṣā alaṁkāras. This is the direct result of Bāṇa's creative muse revelling in amplitude. Where one Utprekṣā would suffice, he would pour out innumerable Utprekṣās, one after the other in quick succession. It is but natural that all the Utprekṣās cannot have the same high level of creativity. Nonetheless, a great many of them are the products of a creativity of the highest order.

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June 1993 Issue. pp. 127-134.

* Sanskrit Deptt., School of Languages, Gujarat University, Ahmedabad-380-009.

Bāṇa has reserved some of the choicest Utprekṣās for the heroine Kādambarī. Kādambarī had tender leaves as her earornaments. Those were reflcted on her bosom So it appeared that, the heart oppressed by the great weight of her breasts was trying to remove the breasts with the hands in the form of reflected sprouts.[5] (That was the reason why her breasts were so protuberant).

Kādambarī was sitting in the beautiful pavilion. There was a way leading to that pavilion. On both sides of the lane, beautiful damsels had lined up. And Candrāpīda, the hero of the piece, was going to Kādambarī by this lane. The poet fancies that, the water in the form of the lustre of the ornaments worn by the beauties was flowing down the lane Candrāpīda swam against the strong current to reach Kādambarī.[6] (It is difficult to bypass the lovely ladies and hence against the current!) The rays are shooting up from the jewels of the anklets. The poet imagines that these rays are going upwards to share the burdern of the tired thighs on account of heavy hips.[7]

Utilizing the same content, Bāṇa fashions many Utprekṣās out of it. To wit, out of one motif of a situation, Bāṇa will weave many Utprekṣās. There is one situation related to the middle portion, or there has to be an accounting for a missing middle portion. In the Kādambarī at one place, in the description of the moon, the dark spot in the moon is as if imitating the heart of Mahāśvetā, the middle part of which has been burnt due to the fire of grief for Pundarīka.[8] At some other place, the jewel-bangle was, as if, the very heart, the middle part of which was pierced away by the arrows of the God of Love.[9] Again the same situation is put to different poetic use. Orb of the Sun is, as if, an anklet of the day-goddess but with a difference that, it had a filled up vacuum.[10] In this way the poet weaves the Utprekṣās, around one motif varying the situations.

The bees were hovering around the face of Mahāśvetā. So it appeared, as if, she had a blue veil over her face.[11] This same motif can be seen in another Utprekṣā wherein, Kādambarī's hand is shaking while offering a betel-leaf to Candrāpīda and bees, taking the hand to be a lotus are hovering around it. So it appears Kādambarī was as if fanning herself with the Tamāla-leaf.[12] In this way bees are, once fancied to be a bluegarment and on another occasion, a Tamāla-leaf.

On a far more intensive way Bāṇa has utilized the motif of nail. Nails seem to be quite provocative to the imaginative power of Bāṇa. In the description of Mahāśvetā, rays from the nails of her hands spread and hence it appears as if, she has held a *gaja* in her hands to play Viṇā.[13] In the description of the lifeless Pundarīka who is lying with his back turned to the moon on acconnt of his dislike, for the moon. His hands are resting on his heart, and rays from the nails of his hands are emanating. So the poet fancies that, the moon-rays falling on the back of Pundarīka have pierced the back and come out this side.[14] The rays are shooting forth from the nails of Kādambarī. The poet imagines that as she has worn the jwelled bangles, her hands, due to the weight of the bangles, are perspiring.[15] Kādambarī is offering betel-leaf to Candrāpīda and the rays from the nails are spreading forth. So appears that the fingers are running forward speedily.[16] Moreover Kādambarī being bashful cannot look straight to Candrāpīda and hence the rays shooting forth from Kādambarī's nails are running ahead in search of the hand of Candrāpīda.[17] Thus the poet has fashioned many Utprekṣās out of the nail-motif and this throws some light upon the creative process of Bāṇa.

Alaṁkāra's external form is such that, with a slight change in its language structure, one can turn it into another alaṁkāra, and Bāṇa does it, as if with a slight of hand! A chowri has slipped from the hands of a maiden in the seraglio of Kādambarī. But still she continues waving her hands mistaking the spreading rays of her nails to be a chowri.[18] Now technically this is a Bhrāntimān Alaṁkāra as can be seen from its external form with the motif of nail. Effecting a slight change this can be turned into an Utprekṣā. Of course, this is only a possibility inherent in the structure in his particular illustration. But at one place, the red silken garment is, as if fashioned out of the rays of red rubies[19] and at another place, on account of the shooting rays from the ear-ornaments and falling on his shoulders, it was as if a colourful upper garment worn by Keyūraka.[20] In one of these two Utprekṣās, a red garment is a thing-to-be compared and in another, a colourful garment is a standard of comparison. Thus the poet goes on disporting his fascinating creativity !

Bāṇa's creativity is like a surging sea with waves and waves of his imagination taking the shape of various, myriad figures of speech Utprekṣā being the most prominent of them, issuing forth. In the forest near the Acchoda lake, Mahāśvetā at the first sight of Pundarīka experiences irresistible attraction for him. But now it is time to go home and she has to depart. She has to turn her eyes away from the face of Pundarīka. This situation presents the poet an opportunity of weaving a garland of four Utprekṣās : The eyes were as if sunk deep in the mud of ambrosia in the form of his beauty, as if entangled in the thorns of horripilation on the cheeks of Pundarīka, as if pierced by the tips of the shafts of the God of Love, as if sewn with the thread of his loveliness. So Mahāśvetā, with great difficulty could take away her eyes from his lovely face[21] Appropriateness of these fascinating Utprekṣās is quite patent. These Utperkṣās indicate the intensity in an increasing measure.

Such garlands of Utprekṣās (Utprekṣā—mālās) point out the imaginative power of the poet in abundance. It also shows the poet's endeavour not to leave any shade of a particular situation unexpressed. The poet describes helpless

Mahāśvetā being irresistably drawn to Pundarīka with many Utprekṣās. In fact, the poet has indulged in displaying fireworks of fascinating fancies.

> Forgetting to wink and sighing,
> With eyelashes slightly contracted,
> With the curved right eye with longing
> and the tremulous pupils inside
> as if drinking, as if soliciting of him something
> as if telling him that I was totally dependent,
> as if handing over the heart to him
> looking upto him,
> as if wanting to be totally identified with him,
> as if seeking his protection with the words
> 'Please save me oppressed by Love'
> 'Make room for me in your heart'
> this as if imploring,
> Having lost control over her senses,
> as if stunned, as if drawn in a picture,
> as if carved, as if bound, as if in swoon,
> as if held fast by somebody'[22]
> thus, one after the other waves surge forth !

Bāṇa is nothing if he is not highly literary. But at the same time, in his being as a poet, there is an immense itensity. To articulate this intensity forcefully, the form of the Utprekṣā is very much suitable to Bāṇa's muse. After the just-quoted passage above, there are Utprekṣās which are rooted in the literary traditions evolved in the Sanskrit literature.

The breezes of my breath issued forth in quick succession, in order, as if, to make room for Cupid in the heart. The tips of the nipples of my breast started throbbing as if they were seized with a desire to anounce that my heart was full of Love. My sense of shame disappeared as if it was washed away by the lines of the droplets of perspiration. My slender body trembled as if it were frightened at the thought of receiving the innumerable sharp arrows of Cupid. Horripilation shot forth like a net on all limbs of my body as if it was curious to behold his exceedingly lovely form. And Rāga (passion, redness) entered my heart as if from my feet it was washed off by the water of perspiration.[23] These Utprekṣās can be called literary, as they have been the products of the literary milieu of the Sanskrit Literature. This should be borne out by the last Utprekṣā in the abovequoted passage in which the word Rāga has been paranomistically and in the Sanskrit Literature, it is always or nearly always employed. So one can make a subtle distinction, with reference to Bāṇa between the figures of speech rooted in a literary tradition and those which have arisen out of the core of the poet's being. (of course, this is a very complex and at times highly subjective process involving a sharp sense of judgement).

Mahāśvetā is piteously wailing over her dead beloved Pundarīka. The poet has given four Utprekṣās, which give an intense expression to her profound sorrow: Springs of tears were as if let loose like fountains. Shoots of lamentation as if, shot forth. Peaks of misories, as if started rising up : And swoons were as if giving births to swoons.[24]

There is one more such Utprekṣā imbued with intensity and which lights up a dark recess of a human heart. Some semidivine being taking up the dead body of Pundarīka flew in the sky. His friend Kapinjala also, in hot pursuit, flew after him. This sudden turn of events completely stuns Mahāśvetā and she thinks : On Kapinjala's departure, as if there was a demise of my second lover, my grief doubled [25]

Thus, Bāṇa's creative exuberance finds an aesthetic expression through the way of the Utprekṣā. But as noted earlier, in the Utprekṣā figure of speech, there is an elements of fancying. This element of fancying may lull the poet into resting content with merely a fanciful Utprekṣā. It is difficult to determine whether a given figure of speech in merely a fancy or a product of imagination. But in Bāṇa, we feel that there have been such Utprekṣās which are merely fancies and not the product of the imaginative faculty of the poet. Such Utprekṣās are not rooted in the soil of experience but are merely given to fancying at times wild.

Mahāśvetā, looking at Punda rīka muses: First, the God created the orb of the moon which delights the whole world, and also the lotuses which are the sporting places for the Goddess of Wealth. Methinks, before creating this beautiful form of Pundarīka, the God must have practised by creating the moon and the lotuses.[26] This is nothing but fancy. At another place, such fancy recurrs. Having beheld Kādambarī, Candrapīda thinks', while fashioning this lady at the touch of the creator's hands, she must have felt pain and shed tears. Out of those tears, I think, lotuses, blue lotuses lilies, and Saugandhikas were created.[27] Both these Utprekṣās are not fully worked out poetic products of the imagination but merely fancies. Even between these two images, one may say that the second one is less fanciful and has a tinge of imagination.[28]

Another notewarthy thing about these Utprekṣās is that when an Utprekṣā has an outward form of methinks[29] (मन्ये, शङ्के, ध्रुवम् etc.) it stops at being merely a fancy. It is also possible that the outward form deviates the poet from his path of working out a poetic figure of speech. Such fanciful figures of speech are drawing their sustenance more from an arbitrary association rather than an imaginative faculty. As Coleridge would make it explicit; Fancy is indeed no other than a mode of memory emancipated from the order of time and space. But with the ordinary memory, the fancy must receive all its materials ready from the law of association.[30]

But such an eventuality of an image being merely fanciful is of a rare occurrence in the voluminous work like Kādambari. Bāṇa has been able to maintain a very high level of his poetic afflatus with remarkable consistency. Kādambarī itself seems to be a great mythical Acchods lake, in which imagination is recollected in abundnce.

References

(1) This article is based upon the Mahāśvetāvṛtanta and the portion depicting love between the characters Kādambarī and Candrāpīda. For textual references *Kādambarī* '68 ed. by M. R. Kale has been utilized.

(2) स्वयमुत्पादितानेकचिन्ताशताकुला कविमतिरिव तरलता न किंचिन्नोत्प्रेक्षते । Page. 301

(3) Mammaṭa, the celebrated rhetorician defines the Utprekṣā figure of speech संभावनमथोत्प्रेक्षा प्रकृतस्य परेण यत् । G. K. Bhat writes about this figure of speech. ' The figure is based on the resemblance between two things but there is a greater imaginative element here ' in ' on Metres and Figures of Speech ' 53.

(4) Keeping in view the sequence of the Figures of speech in the *Kāvyaprakāśa*, Zalakikar writes about the Utprekṣā figure of speech

वाच्यताधर्म्यालंकारान् निरुप्य संप्रति व्यडग्यसाधर्म्येषु निरुपणीयेषु चमत्कारातिशयेन प्राधान्यात प्रथममुत्प्रेक्षां निरुपयति ।

(5) P. 283 (6) P. 281 (7) P. 283 (8) P. 271 (9) P. 294 (10) P. 158 (11) (12) P. 281 (13) P. 212 (14) P. 255 (15) P. 284 (16) P. 293 (17) P. 293 (18) P. 261 (19) P. 252 (20) P. 273 (21) P. 282 (22) PP. 226-227 (23) P. 227

(24) P. 259 Original in Sanskrit is worth savouring :

जलयन्त्राणीवामुच्यन्ताश्रुप्रवाहाणाम् ।
प्ररोहा इव निरगच्छन्प्रलापानाम् ।
शिखरशतानीव वर्धन्त दुःखानाम ।
प्रसूतय इवोदपाद्यन्त मूर्च्छानाम् ।

(25) P. 261 (26) P. 226 (27) P. 288

(28) See for the difference between Imagination and Fancy, Literary Criticism: *A short History;* by William K. Wimsatt Jr. and Cleanth Brooks, 64 Second Indian Reprint, chapter 18.

(29) Vide *Kāvyādarśa* by Ācārya Dandin

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः ।
उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥ 2—124

(30) Vide Chapter 18 of Literary Criticism: *A short History* by William K. Wimsatt Jr. and Cleanth Brooks.

JOURNAL OF DHARMA

AN INTERNATIONAL QUARTERLY OF WORLD RELIGIONS

Journal of Dharma is the concerted venture of scholars from various religious, Cultural and philosophical traditions, published by the Centre for the Study of World Religions (CSWR) Bangalore, India.

The Journal intends:

to discuss the problems of man's ultimate concern from the experience of the spirit active in various World Religions.

to serve as a forum for the exchange of ideas and experience regarding the approaches and methods to the problems related to man's religious quest.

to encourage research in inter-religious studies and dialogues.

to help shape the religious outlook of humankind of tomorrow, enabling them to live a more authentic, open and dialogal religion, seeking and realizing Truth under its various manifestations.

Subscription Rates

India : Rs. 48.00

Bangladesh, Bhutan, Nepal, Pakistan and Sri Lanka : Rs. 125.00
All other Countries : US $ 28.00 (air mail)

Business Correspondence

Secretary

Journal of Dharma
Dharmaram College
Bangalore 560 029
INDIA

AN ILLUSTRATED AND DATED MANUSCRIPT OF JAIMINĪYA BHĀRATA FROM MYSORE

By

SIVAPRIYANANDA*

Artists and craftsmen who had worked for generations in Vijayanagara became homeless after the fall of that great empire in 1565 A.D. Many migrated southwards in search of employment in the courts of the numerous small Hindu kingdoms. A large number of these migrating artists were rehabilitated and employed by Rāja Oḍeyar (1578-1617 A.D.), the first really powerful ruler of the rising Oḍeyar dynasty of Mysore. Moreover, Rāja Oḍeyar may have been particularly happy to rehabilitate Vijayanagara artists as he considered himself the rightful heir to the Vijayanagara cultural and religious traditions. We know from literary sources[1] that a sizeable area in the island town of Srirangapattana, the capital of the kingdom, was set aside to house artists and their families. A temple dedicated to Nimiṣāmbā, the family deity of the Candravaṁśi-Kṣatriya Rāju community, to which most of the artists belonged, still stands on the banks of the Kāveri near Srirangapattana.

Rāja Oḍeyar and his successors were very generous patrons of the arts and there can be little doubt that artists were called upon to revive the highly developed Vijayanagara school of painting. Unfortunately, very little is known of this early phase of Mysore painting as few examples[2] have survived the decades of

---

Journal of the Oriental Institute, Vol. 42, Nos. 3-4 March-June, 1993 Issus, pp. 135-140

* 769, 10th Main 6th Cross, K. H. Road, Kuvempunagar, Mysore-570 023.

[1] Bhaṭṭa, Govinda, *Kanṭhīrava Narasarāja Vijayaṁ*, (in Kannada), Mysore Oriental Library Kannada Series, No. 14 Mysore: Oriental Research Institute, University of Mysore, n.d.

[2] The earliest and firmly dated illustrated manuscript from Mysore is of the *Mahābhārata*, now dispersed among different collections. The Sabhā-parvan portion is in the collection of Śrī Vidyādhīśa Sanskrit Manuscript Library, Bangalore, of Prof. K. T. Pandurangi. This contains 16 paintings, varies in size between 20 to 21 × 45 to 49 cm., and is dated Śaka-saṁvat 1591 (1670 A.D.). The scribe is called Govinda Śarmā, son of Ratnākara of Calitagrāma and the donor is Timmāji Paṇḍita. According to Prof. K. T. Pandurangi, the Virāṭa-parvan portion was at Malkhed (Karnataka) some years back though its present whereabouts is unknown. Some other illustrated folios are in the Jagdish and Kamala Mittal Museum of Indian Art, Hyderabad, National Museum, New Delhi, the Freer Gallery of Art, Washington, the Brooklyn Museum of Art, New York, and the Art Museum, San Diego.

warfare, neglect and vandalism. But one can safely assume that the early style of painting closely followed the Vijayanagara idiom, perhaps with minor changes to suit the taste and culture of the new patrons.

During most of the 18th century the traditional art of painting was sadly neglected and early works were either lost or allowed to perish. Fortunately, however, the traditional style was revived in the 19th century, and it evolved and flourished under the generous patronage and personal encouragement of Mummaḍi (third) Kṛṣṇarāja Oḍeyar (1799-1868 A.D.).

When Tipu Sultān was killed and Kṛṣṇarāja was placed on the throne in 1799 by the British, the king was only five years old. The kingdom was shifted from Srirangapattana to Mysore, and jointly ruled by the able *Divān* Pūrṇaiyā and a British Resident. In 1811, at the tender age of 16 years, Kṛṣṇarāja took over the administration and ruled efficiently for 20 years. But unrest and insurrection in some parts of the state gave the British an excuse to take over the administration from the king in 1831.

Deprived of all administrative responsibilities, Kṛṣṇarāja turned to religious, literary and artistic pursuits. He encouraged poets, scholars, musicians and artists. The king himself was an artist and a poet and could compose verses in Kannada, Sanskrit and Persian. Nearly forty works on literature, astrology and religion are attributed to him.

The style of traditional painting that developed during the early years of the rule of Mummaḍi Kṛṣṇarāja followed the Vijayanagara idiom. A miniature style of manuscript painting was evolved when the king had already retired from active administration and devoted his time to cultural and religious matters. The most representative example of this style is the illustrated manuscript of the great cultural encyclopaedia *Śrītattvanidhi*, compiled by the king himself.

The manuscript of *Śrītattvanidhi* has more than two thousand illustrations. Though the overall effect of these is that of diagrams, the forms, proportions and methods of representing deities became the prototype of all later Mysore-paintings.

Away from the palace and direct royal patronage, there was probably a style of painting that combined elements of an earlier mural style with those derived from folk and regional styles. Though there is not much material available to make any definite statements, it is likely that an eclectic style that combined a variety of stylistic characteristics predates the revival of the Mysore court style.

The manuscript of *Jaiminīya Bhārata* to be described here belongs to such an eclectic style. This is a paper manuscript of the Sanskrit work known as *Jaiminīya Bhārata* (JB) a recension of the *Mahābhārata* of which only the

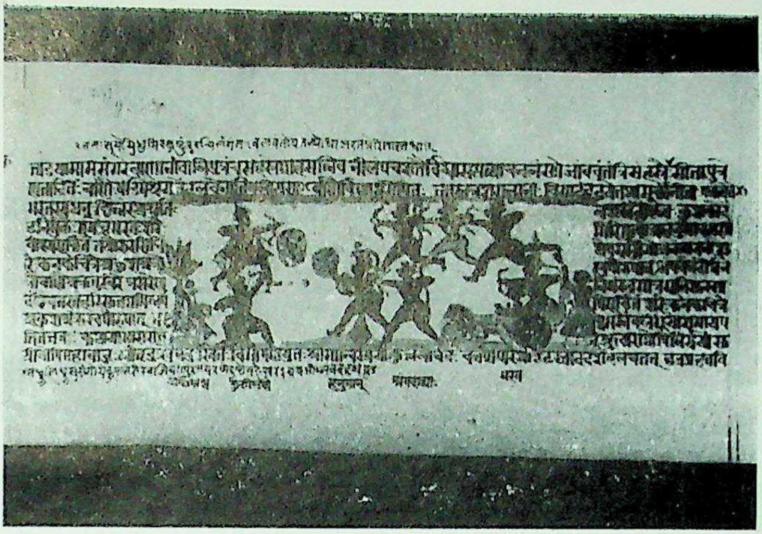


Fig. 1

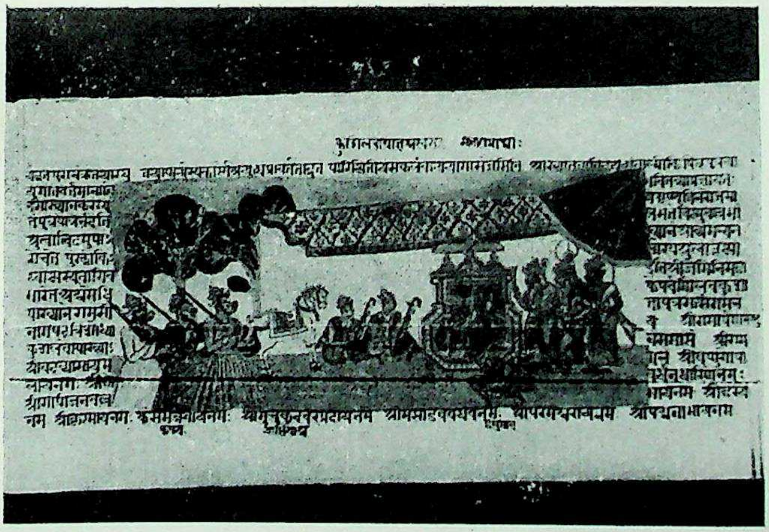


Fig. 2

Aśvamedha-parvan is still extant. The entire manuscript is written in the *Nāgarī* script on paper folios numbered on one side from 1 to 192. Four folios have the same number making the total number of folios to 196. The size is 42.5 × 18.5 cms. There are 31 paintings set within the text, of which 13 are unfinished. The finished paintings have gold-leaf decoration. There are many empty spaces left within the text for more paintings, some of which have light, preliminary pencil sketches. The paper is light cream in colour and of European make with a watermark that reads *S. WISE and PATCH* 1806. The text is written in black ink with red *daṇḍa*s only on folios 1 and 2. There are 9 lines of text on each folio, except on those that have paintings and empty spaces. These have 2 extra lines of text to compensate for the space lost in the paintings. The text is written between red double-ruled vertical margins in a space of about 32 × 8.5 cms.

The colophon on folio numbered 192 verso gives the following information: (9th line)-*Śālīvāhana-śakabdāḥ* 1736 *Bhāvanāma-saṁvatsare-Kārtikamāse Kṛṣṇapakṣe-dvitīyāyāṁ Induvāsare-Kāverī-kapila*. . (torn). . . . (10th line)-*Śrīmatśvetavārāha-triṇetreśvara-śrīcāmuṇḍā-etāni-devatāsannidhau-Divāna-Rāmarāyo-gṛhe-likhitaṁ-samāptamagamat-kāśyapā*. (torn) (11th line)-*Kāśyapa-gotrodbhavasya-Rāmarāyanāmadhyeyayoridaṁ-pustakaṁ-śrīvatsagotrodbhavasya-Ānandarāyanāmadheyasya putra-rāghavendreṇa-likhitaṁ*.

This work written in *Śaka* 1736 (1814-1815 A.D.), in the cyclic year called Bhāva, in the month of Kārtika, in the dark half of the month on the second day, a Monday, (near) the rivers Kāverī, Kapilā. . . . in the presence of lord White Varāha, Triṇetreśvara and goddess Cāmuṇḍā Kāśyapa. . . . . belongs to *Divāna* Rāma Rāya or Kāśyapa *gotra*, written by scribe named Rāghavendra, son of Ānanda of Śrīvatsa *gotra*, ends here.

Divān Rāma Rāya, known as Savār Bakṣi Rāma Rāo, was appointed *Fauzdār* of Nagar (Shimoga) division on restoration of Mysore to the Oḍeyar dynasty in 1799. He was subsequently made *Divān* at the instance of Mr. Cole, the British resident. *Divān* Rāma Rāo was a highly honourable person and was granted a pension of Rs 800/- per month in recognition of his meritorious service by the Madras government. The pension took effect from 1st January 1812 and was enjoyed by him uninterruptedly for 28 years. He distinguished himself in war against the Holkars in 1818 and was rewarded by Mummaḍi Kṛṣṇarāja Oḍeyar with many *khilāt*s and presents, including an elephant on which he was allowed to ride in a *howdah*—a rare mark of honour. He filled the office of *Divān* for three different occasions and finally retired from service in November 1825.[3]

---

[3] Rao, C. Hayavadana, *Mysore Gazetteer*, Vol. II, part IV, Mysore; 1930, pp. 2851 ff.

The JB is in the *pothi* or loose leaf binding, the folios held together between two wooden boards.[4]

The style of painting in the JB is quite unusual and very mixed. Had the colophon been missing, it would have been difficult to ascribe the paintings to Mysore. As mentioned earlier, the paintings are set within the text, but no attempt is made to frame them and so the backgrounds of many tend to run into the text. This may be intentional, or it may be because the paintings are all slightly unfinished. The artist may have intended to paint the frames in after all the illustrations were completed.

The illustrations depict scenes described in the text. The human figures, architectural backgrounds, multicoloured hills and formal arrangement of figures are distinctly Mysore in style and can be seen in other manuscripts and murals of the early 19th century. The costumes—both male and female, turbans, crowns and jewellery, thrones, chariots and trees in the background recall both Deccani and Rajasthani elements. Inscriptions identify the characters in a scene and are placed either within or above and below the painting. This is a device common to Vijayanagara and Mysore-style murals.

The palette is quite vivid and includes both light and saturated colours. In outdoor scenes, the sky is suggested by a band of dark blue at the top of the composition. In paintings that are more or less finished, gold-leaf is used to decorate the jewellery, crowns, thrones, textile borders and patterns. An attempt is made to show volume by shading the faces, bodies, costumes, drapery folds and architectural motifs with a darker shade or washes of thin black paint. The figures are mostly in 'traditional' profile, that is, the face and feet are in true profile while the torso is frontal. The poses of human figures are stylised and arranged in formal groups, but the war scenes are quite lively. Movement is suggested by hand gestures and body postures. The method of depicting scenes is of continuous representation; that is, several successive incidents in the story are shown taking place in different parts of the same picture. The angles in all the paintings are multi-dimensional so that figures inside and outside a building can be seen simultaneously.

Taking into consideration the many and varied stylistic devices used in the illustrations of the JB manuscript, one has to conclude that this is an eclectic style unlike the composite and sophisticated style that developed under direct royal patronage of the Mysore king. Also, it is likely that the artist (or artists) who illustrated the JB manuscript was trained away from the Mysore court. And considering the varied stylistic elements, the artist may have been an itinerant one.

---

[4] The JB manuscript is in a private collection in Mysore.

Illustrations

Plate

1 (Folio 105 recto) Lava and Kuśa with the aśvamedha horse, fight Bharata, Hanumān and Angada.

2 (Folio 107 + 1 recto) Rāma, Lakṣmaṇa, Bharata and Śatrughna listen to Lava and Kuśa singing the *Rāmāyaṇa* as sage Vālmīki looks on.

3 (Folio 124 verso) All the main characters of *Jaiminīya Bhārata*.

4 Folio 171 verso—Pāṇḍavas prepare for the aśvamedha .

5 Folio 192 verso—Colophon giving the date (Śaka 1736, 1814-1815 A D.) name of patron and scribe

OUR LATEST MONUMENTAL PUBLICATIONS

RAJPUT PAINTING : 2 Vols.—ANAND K. COOMARASWAMY,
—with a Foreword by KARL J. KHANDALAVALA
pp. 108 *text.* 7 *Multi-coloured plates,* 96 *plates, Delhi,* 1976 *Cloth Rs.* 500
A valuable guide to understand Rajput Painting of the 14th Century A.D.; the book portrays the popular religious motifs and offers information on Hindu Customs, Cstumes and Architecture.

A HISTORY OF INDIAN PHILOSOPHY : 5 Vols.—S. N. DASGUPTA
pp. 2,500: *Delhi,* 1975: *Rs.* 200
A comprehensive study of Philosophy in its historical perspective. The author traces the origin and development of Indian Philosophy to the very beginnings, from Buddhism and Jainism, through monistic dualistic and pluralistic systems that have found expression in the religions of India.

THE HINDU TEMPLE : 2 Vols.—STELLA KRAMRISCH
pp. 308, 170 (*text*) + 81 *plates, Delhi,* 1976, *Cloth Rs.* 250
The work explains the types of the spiritual significance of the Hindu Temple architecture, traces the origin and development of the same from the Vedic fire altar to the latest forms, discusses the superstructure, measurement, proportion and other matters related to temple architecture.

TAXILA : 3 Vols.—SIR JOHN MARSHALL
pp. 420, 516, 246 *plates, Delhi,* 1975, *Cloth Rs.* 400
The book records the political and cultural history of N. W. India (500 B.C.—A.D. 500), the development of Buddhism, the rise and fall of political powers—Aryans, Greeks, Sakas etc. and illustrates the archaeological remains by 246 photographs.

JAIN AGAMAS : Volume 1 Acaranga and Sutrakrtanga (Complete)
Ed. by MUNI JAMBU VIJAYAJI, *pp.* 786: *Delhi,* 1978, *Cloth Rs.* 120
The volume contains the Prakrit Text of the two agamas, Exposition by Bhadrabahu in Prakrit, the Sanskrit Commentary by Śilāṅka, Introduction Appendices etc. by Muni Jambu Vijayaji Maharaja.

ANCIENT INDIAN TRADITION AND MYTHOLOGY (in English translation) (Mahāpurāṇas)—General Editor: PROF. J. L. SHASTRI. *App. In Fifty Volumes Each Vol. Rs.* 50 *Postage Extras pp.* 400 *to* 500 *each Vol.: Clothbound with Gold Letters and Plastic Cover.* In this series 12 Vols. have been published: Clothbound with Gold letters. Vols. 1-4 Śiva Purāṇa; Vols. 5-6 Liṅga Purāṇa, Vols. 7-11 Bhāgavata Purāṇa, Vol. 12 Garuda Purāṇa (Part I).

INDIA AND INDOLOGY: Collected Papers of PROF. W. NORMAN BROWN—Ed. by PROF. ROSANE ROCHER: *pp.* 38 + 304, *Cloth Rs.* 190
The book contains important contributions of Prof. W. Norman Brown to Indology: Vedic Studies and Religion, fiction and folklore, art and philology, the book contains a biographical sketch of Prof. Norman Brown and a bibliography of his writings.

ENCYCLOPAEDIA OF INDIAN PHILOSOPHIES: Ed. KARL H. POTTER *Vol. I Bibliography. pp.* 811, *Rs.* 80, *Vol. II Nyāya Vaiseṣika, pp.* 752, *Rs.* 150
This is an attempt by an international team of scholars to present the contents of Indian Philosophical texts to a wider public. Vol. I contains the Bibliography of the works on Indian Philosophies. Vol. II gives a historical resume, nature of a philosophical system and summaries of works beginning from Kāṇāda.

SERINDIA : *Demy Quarto, Vols. I-III Text, Appendices, Indices, Illustrations* 545, (*pp.* 1 1580): *Vol. IV Plates* 175, *Vol. V Maps* 94 (Shortly)
This book is based on a report of explorations carried out by Sir Aurel Stein in Central Asia and Western most China and contains scholarly analysis of the finds by experts in their respective fields.

PLEASE WRITE FOR OUR DETAILED CATALOGUE
MOTILAL BANARSIDASS
Indological Publishers and Booksellers
Bungalow Road, Jawahar Nagar, DELHI-110007 (INDIA)

THE CONCEPT OF *VṚTTI*: AN ANALYSIS

By

BANAMALI BISWAL

The term *vṛtti* is derived from the root *vṛt* 'to exist,' to which a suffix *ktin*[1] is added in the sense of either *karaṇa* 'instrument'[2] or *adhikaraṇa*[3] 'locus' or *bhāve*[4] 'action.' Some are also of the opinion that *ktin* is added to *vṛt* in the sense of *kartṛ* 'agent' due to the term *bahula* mentioned in the rule P. 3.3.1. This is, however, not a correct view, because of the fact that the condition *akartari*[5] (from P. 3.1.19) continues in the rule P. 3.3.94 which teaches the suffix *ktin*.

The word *vṛtti* has several meanings. It is used both technically and non-technically in different *śāstras* to denote different meanings. The word which literally refers to profession or occupation,[6] behaviour,[7] activity[8] and commentary[9] etc. is simultaneously used as technical and non-technical both in one and the same *śāstra* also. Besides, in grammar (both classical and Vedic) and poetics, the word is technically used in almost all orthodox systems of Indian Philosophy like *Sāṅkhya*, *Yoga*, *Vedānta*, *Nyāya* and *Mīmāṁsā*. However,

---

Journal of the Oriental Institute, Vol. 42, Nos. 3–4, March-June, 1993 Issue, pp. 141-150

* Ganganath Jha Kendriya Sanskrit Vidyapeeth, Motilal Nehru Park, Allahabad-2.

1. P. 3 3.94
2. (a) *vartate yayā sā vṛttiḥ*, *Nyāsa* on P. 4.1.42
   (b) *vartate'nayā sā vṛttiḥ*, *Padamañjarī* on P. 4.1.42
3. *adhikaraṇam tu pratyayārtha ityāha*; *Ibid.* on P. 3.3.94
4. *strīliṅge bhāvādau dhātoḥ ktin pratyayo bhavati*, *Kāśikā* on P. 3.3.94
5. *akartari ca kārake iti vartate*, *Ibid.*
6. (a) *Brāhmaṇo 'śvamedhe' vidvān vṛttiḥ sa vaḥ*, *Kātyāyanaśrautasūtra*-20.2.14
   (b) *eṣoditā gṛhasthasya vṛttir viprasya śāśvatiḥ*, *Manusmṛti*-4.2591
   (c) *svadattām paradattām vā brahmavṛttiṁ harettu yaḥ*, *Brahmavaivarta-purāṇa* 1.49
7. (a) *gurorgurau sannihite guruvadvṛttimācaret*, *Manusmṛti* 2.205
   (b) *priyasakhivṛttiṁ sapatnījane*, *Śākuntalam* 4.18
8. *Utpakṣmaṇor nayanayor uparuddhavṛttim*, *Ibid*-1.15
9. *Vṛttau bhāṣye tathā nāmadhātupārāyaṇādiṣu*, Introductory stanza of *Kāśikā*

the word *vṛtti* is developed as a concept only in some schools like *Nyāya*, *Vyākaraṇa*, *Mīmāṁsā* and poetics. Whereas in *Sāṅkhya*, *Yoga* and *Vedānta* the word is used to denote more or less a single but technical meaning.

By the word *vṛtti* in *Sāṅkhya*, a particular activity of *antaḥkaraṇa* 'internal organ' alongwith the sense organs, is referred to.[10] Similarly, in *Vedānta* also the word refers to a particular activity of *antaḥkaraṇa*.[11] However, there is no mention to the activity of sense organs in particular. In the *Yoga* school of Philosophy, the mental modifications[12] are understood by this term, which are five in number, viz. *pramāṇa* 'cognition,' *viparyaya* 'unreal cognition,' *vikalpa* 'imagination,' *nidrā* 'deep sleep' and *smṛti* 'memory'.[13]

Nyāya :

Gautama, (550-600 B.C.) uses the term *vṛtti* in the sense of *śabdavṛtti*. The concepts like *śakti*, *saṁketa*, *samaya*, *rūḍhi*, *yoga*, *jāti* and *śābdabodha* etc. are described as kinds of *vṛtti*[14] in his period. Later, Gaṅgeśa (13th-14th century A.D.) defines *vṛtti* as the relationship existing between the word and its meaning, which is capable of generating the knowledge of the word-meaning, which is essential for the verbal understanding[15] On the other hand, Jagadīśa (17th century A.D.) uses the term in the sense of *samāsa*. He uses the *ubhayavṛtti* with reference to *samāsa*.[16]

Viśvanātha defines *vṛtti* as a relation which consists of either *śakti* 'denotation' or *lakṣaṇā* 'implication'.[17] Accordingly, *vṛtti* is divided into two categories namely *śakti* and *lakṣaṇā*. *Śakti* is the primary relation and *lakṣaṇā* is the secondary relation between the word and its meaning.

---

10. *Vṛttivirodhāt tatsiddham*, *Sāṁkhyasūtra* 3.31 ;
 See also, *Ibid.* 5.107-108 and *Sāṁkhya-kārikā*-13 & 28
11. *antaḥkaraṇasya pariṇāmaviśeṣo vṛttiḥ*, *Vedāntaparibhāṣā*-7
12. *Vṛttayas cittapariṇāmaviśeṣāḥ*, *Bhojavṛtti* on *Pātañjaloyogasūtra* (*pys*)-1.5
13. *Pys*-1.6-7
14. For detail see *Śabdavṛtti* of G. M. Maharulasiddiah, pp XVI-XVIII and pp. 25-26
15. *Vṛttiś ca śābdabodhahetupadārthopasthity anukūlaḥ padapadārthayoḥ sambandhaḥ*, *Tattvacintāmaṇi* (*TC*), Part-IV, Vol. II, ed. Kāmākhyanātha Tarkavāgīśa, The Asiatic Society of Bengal, Calcutta, 1901, p. 627
16. *Svapratiyogivṛttitvam, svānuyogivṛttitvam etadubhayasambandhena ubhayavṛttitvam*, *Śabdaśaktiprakāśikā*, Kashi Sanskrit Series-109, Banaras, 1934, p. 117.
17. *Vṛttiś ca śaktilakṣaṇānyatarasambandhaḥ*, *Nyāyasiddhāntamuktāvalī* (*NSM.*) ed. Narayan Shastri, Chaukhamba Sanskrit Series Office, Varanasi, 1972, p. 264.

(i) *Śakti* :

The Naiyāyikas accept four kinds of *śakti* namely (i) *yoga* (ii) *rūḍhi* (iii) *yogarūḍhi* and (iv) *yaugikarūḍhi*. On the basis of these four types of primary relationship, the words are classified into four classes namely (i) *yaugika* 'etymological' (ii) *rūḍha* 'conventional (iii) *yogarūḍha* 'etymologico-conventional and (iv) *yaugikarūḍha* 'which can be taken either as etymological or as conventional'.[18]

Knowledge of words, knowledge of its meaning and knowledge of their relation are the three steps on the way of the verbal understanding.[19] The *śakti* which establishes the relationship of word with its meaning is understood through grammar, analogy, lexicons, reliable sources, analysis and the art of conversation with a language and its current usages too.[20]

(ii) *Lakṣaṇā* :

Lakṣaṇā is the other aspect of *vṛtti* by which an additional meaning is expressed (*lakṣyate prakāśyate'nayeti lakṣaṇā*). It is the power to convey the meaning which is not understood by *śakti* but which is connected with the meaning conveyed by *śakti*. Gaṅgeśa defines *lakṣaṇā* as *śakyasaṁbandhaḥ*[21] 'a relation with the primary sense'. For example, *gaṅgāyām ghoṣaḥ* 'the village is on the bank of Ganges'. Here, the meaning of the bank is understood by *lakṣaṇā* which is related to the primary meaning Ganges.

Anvayānupapatti 'inexplicability of primary relation' and *tātparyānupapatti* 'inexplicability of intention of the speaker', are accepted as two grounds on which the *lakṣaṇāvṛtti* is based.[22] *Anvayānupapatti* is the same as *mukhyārthabādha*[23]

---

18. *Śaktam padam tu kvacid yaugikam, kvacid rūḍham, kvacid yogarūḍham kvacid yaugikarūḍham*, *NSM*-81, p. 315.

19. *Padajñānam tu karaṇaṁ dvāram tatra padārthadhīḥ / Śābdabodhaḥ phalaṁ tatra śaktidhīḥ sahakāriṇī* // *Ibid*.-81

20. *Śaktigraham vyākaraṇopamānakośāptavākyaṁ vyavahārataś ca / vākyasya śeṣād vivṛter vadanti sānnidhyataḥ siddhapādasya vṛddhāḥ* // *Ibid*. p. 206

21. *Vastutaḥ śakyasambandha eva lakṣaṇā*, *TC* p. 690, see also, NSM-82

22. (a) *Na tu śakyānvayayogyatvam bījam, yaṣṭiḥ praveśayetyatra jahatsvārthāyāṁ ca śakyasyānvayayogyatve pi lakṣaṇāsttvāt tātparyānupapattis tatrāpi lakṣye tātparyam vinā lakṣaṇānudayād iti sampradāyaḥ*, *TC*., p. 69
    (b) See also, *tātparyānupapattiḥ lakṣaṇābījam*, *Tarkadīpikā*-(*Tar. Di.*) ed. Y. V. Athalye, BORI, Poona, 1930, p. 51

23. Cf. *Mukhyārthabādhe tadyoge rūḍhito 'rthaprayojanāt / anyārtho lakṣyate yat sā lakṣaṇāropitā kriyā* // *Kāvyaprakāśa*-3.9

'obstruction of the primary meaning'. When the primary meaning fails to convey the intention of the speaker, *lakṣaṇā* is accepted to serve that purpose. Naiyāyikas divide *lakṣaṇā* into three groups, namely, (i) *jahatsvārthā*, (ii) *ajahatsvārthā* and (iii) *jahadajahatsvārthā*. *Jahatsvārthā* is that *vṛtti* where the primary meaning is abandoned and an additional meaning is substituted in its place[24] (e.g., *gaṅgāyām ghoṣaḥ*). On the other hand, *ajahatsvārthā* is that *vṛtti* where the word retains its own meaning and denotes something extra[25] (e.g. *kākebhyo dadhi rakṣatām* 'protect the curd from the crow and other curd-eaters). Whereas *jahadajahatsvārthā* is such *vṛtti* where a part of the primary meaning is retained and a part is rejected (e.g. *Tattvamasi*. Thou art the *Brahman*).[26]

The ancient logicians accept *lakṣitalakṣaṇā* as an additional division of *lakṣaṇā*.[27] The neologicians, however, reject this view and say that *lakṣitalakṣaṇā* is the same as *jahatsvārthā*.[28]

The Naiyāyikas do not favour *vākyalakṣaṇā*. Because, the same result can be achieved by the implication of a single word. For example, in the expression *gabhīrāyām nadyāṁ ghoṣaḥ* 'the village is on the bank of the deep river', the words *nadī* and *ghoṣa* are first syntactically related and then the word *nadī* denotes the bank by *lakṣaṇā*.[29]

Mīmāṁsā :

Like Naiyāyikas, the Mīmāṁsakas also accept *śakti* and *lakṣaṇā* both as *vṛtti*. But unlike the Naiyāyikas they accept another *vṛtti* called *gauṇī* to explain the expressions like *agnir māṇa-vakaḥ* 'the shiny child'. The *lakṣaṇā* will not suffice to convey the desired meaning in this case. Because, it can only produce an understanding of such secondary meaning which is directly connected with the primary one. The secondary meaning 'shiny or glistening' understood from the word *agni* is not directly connected with the fire, the primary meaning. However, this *vṛtti* is later treated as a division of *lakṣaṇā* by the logicians and poeticians.

---

[24] *Yatra vācyārthasyānvayābhāvas tatra jahatī*, *Tarka-samgraha* (*Tar. Sam.*) ed. Y. V. Athalye, BORI, Poona, 1930, p. 51

[25] *Yatra vācyārthasyānvayas tatrājahatī*, *Tar. Di*., p. 51

[26] *Yatra vācyaikadeśatyāgenaikadeśānvayas tatra jahadajahatī*, *Yathā tattvamasi*, *Ibid.*

[27] *nanu sādṛśya-rūpaśakyasambandhenopasthitir gauṇī, sā ca vṛttyantaram iti prācāṁ matam.. .. gauṇi tu lakṣitalakṣaṇaiva . . . Nyāyamañjarīsāra* on *Nyāyasiddhāntamañjarī* (*N. si. m.*) ed. Jivanāth Mishra, Kashi 1916, p. 174-175

[28] *Navyōstu lakṣitalakṣaṇā jahallakṣaṇaiva nātiriktā vṛittir iti pratyācakhyuḥ*, *Ibid.*

[29] *Vastutaḥ padalakṣaṇaivopapattau na vākyalakṣaṇā, tathā hi gabhīranadvoranvayabodhottaraṁ nadī-padam gabhīrapadaṁ vā svajñāpyagabhīranadyāstīram lakṣayati na vākyam*, *TC*., p. 7

The *abhihitānvayavaādins*, viz. the followers of Bhāṭṭa School accept a separate *vṛtti* called *tātparya*. Because according to them, the word-meanings are independently understood from individual words by *abhidhā*, but not the relation in between (i.e. *kartṛtva*, *karmatva* etc.). Therefore, they feel that it is only *tātparyavṛtti* which helps in conveying the relation between the words in a sentence.[30] On the other hand, the *anvitābhidhānavādins*, viz, the followere of *Prābhākara* School, do not feel it necessary to accept *tātparya* as a separate *vṛtti*. Because according to them, at the first stage the words are related to each other and subsequently by *a-bhidhā* the meanings are understood from the words that are already related.

Poetics :

The poeticians also accept *śakti* and *lakṣaṇā* as *vṛtti*. However, unlike the logicians they have an addition to the concept in the form of *vyañjanā* 'suggestion.' According to their view, *vṛtti* is a relation which consists of either *śakti* or *lakṣaṇā* or *vyañjanā*. The primary meaning is understood by *abhidhā* 'denotation', the secondary meaning by *lakṣaṇā* 'implication' whereas the suggestive meaning is understood by *vyañjanā* 'suggestion.'[31] Kṛṣṇaṁbhaṭṭa defines *vyañjanā* as an activity remaining in the words which produces the cognition that cannot be produced either by *śakti* or by *lakṣaṇā*.[32] In fact, *vyañjanā vṛtti* does not exist only in the words, it exists in the word-meanings as well.

The grammarians do agree with the poeticians on this issue. They also accept *vyañjanā* as a separate *vṛtti*. But the Naiyāyikas feel that it is not necessary to accept a separate *vṛtti* called *vyañjanā* to explain the expressions like

---

30. (a) *tātparyākhyāṁ vṛttimāhuḥ padārthānvayabodhane* / *Sāhityadarpaṇa* (*S-D.*) 2.32

31. *Sakyo 'rtho' bhidhayā bodhyo lakṣyo lakṣaṇayā mataḥ* /
vyaṅgyo vyañjanayā tāḥ syus tisraḥ śabdasya śaktayaḥ // *Ibid* 2-11

32. (a) *śaktirlakṣaṇādyajanyapratītijanakaḥ śabdaniṣṭho vyāpāraḥ* /
Vṛttidīpikā, ed. G.S. Bhāradwāj, Banaras, 1930, p. 14

(b) *viratāsvabhidhādyāsu yathārtho bodhyate 'paraḥ* /
sā vṛttir vyañjanā nāma śabdasyārthādhikasya ca // *S.D.* 2, 12-13

'*gaccha gacchasi cet kānta*' etc (the verse is widely quoted as the example of *vyañjanā*). Because, the same purpose can be served by *lakṣaṇā* by taking speakers' intention into account.[33]

In addition to that, some poeticians, like Viśvanātha, refer to a fourth *vṛtti* called *tātparya* 'Speaker's intention' following the Mīmāṁsakas' way.[34]

Grammar :

According to the ancient grammarians (*Prācīnas*) *vṛtti* is that which generates the understanding of the word-meanings involved in the verbal cognition. But the neo-grammarians (*Navyas*) like Nāgeśa etc. follow the Naiyāyikas' way in this regard. They define *vṛtti* as the relationship existing between the word and its meaning, which is conducive of generating the knowledge of word-meanings which is the cause of the verbal cognition.[35]

The grammarians also accept three types of *vṛtti* i.e. *śakti*, *lakṣaṇā* and *vyañjanā*. However, the neo-grammarians deviate a little from the *prācīnas* in this regard by accepting two types of *śakti* namely *prasiddhā* and *aprasiddhā* instead of *lakṣaṇā* as a separate *vṛtti*. They include *lakṣaṇā* in the *aprasiddhā* category of *śakti*.[36]

The word *vṛtti* has been used throughout the grammatical tradition starting from Vedic-grammar itself. But there, its use is not restricted to denote one meaning. It has been used in different contexts to convey altogether different meanings.

---

[33] (a) *Vyañjanā ca na vṛttyantaram lakṣaṇayaiva tadarthasiddheḥ*, *N.Si M.*, p. 201

(b) *gaccha gacchasi ced ityādau gamanapadaṁ mā gaccheti padapratipādye gananābhāve lākṣaṇikamityarthaḥ*, *Nyāyamañjarī-sāra on N. Si. M.*, p. 203

[34] See *S-D* 2.32

[35] (a) *vṛttitvam śābdabodhahetupadārthopasthityanukūlapadapadārthasambandhatvam*, *Vaiyākaraṇasiddhāntalaghumañjūṣā*, ed. K. D. Shastri, Kuruksetra, 1985, p. 5.

(b) *śābdabodhahetuśabdārthopasthityanukūla-śabdatadartha-sambandhatvam vṛttitvam ityucuḥ*, *Vṛttidīpikā*, p. 1

[36] *Śaktir dvividhā prasiddhā aprasiddhā ca, ātmabuddhivedyātvam prasiddhātvam, sahṛdayahṛdayamātravedyātvamaprasiddhātvam, tatra gaṅgādipadānām pravāhādau prasiddhā śaktiḥ tīrādau cāprasiddheti Kimanupapannam*, *Paramalaghumañjūṣā*, ed. J. L. Tripathy, Kṛṣṇadās Sanskrit Series—50, 1985, p. 59

In *Ṛkprātiśākhya* (*R pr.*) the word *vṛtti* denotes three to four meanings. They are as follows: (i) Conversion of one phonetic element into another,[37] (ii) Position of the *padas* or words as they stand in the *saṁhitā*-text. (In such context, the word is often seen used in the compound word i.e. *padavṛtti*[38]), (iii) Modes of recital of the Vedic text which are described to be three, *drūta*, *madhya* and *vilambita* based upon the time of the interval and pronunciation which differs in each one[39] and (iv) nature[40]

In *Nirukta* the word *vṛtti* is used to denote the relation between word and its meaning.[41] Because of this relationship (*vṛtti*) a particular word is capable of denoting a particular meaning and nothing else. Because, the relation between the word and its meaning is obligatory.[42]

The word *vṛtti* is also used to denote Pāṇini's *sūtrapāṭha*. In *Mahābhāṣya* (*Mbh.*) under P. 2.1.1. and 2.2.24 Patañjali has used the term *vṛtti* twice to refer to *sūtrapāṭha* of Pāṇini.[43] In addition to that, Kātyāyana and Patañjali are also of the opinion that the word *vṛtti* refers to a mode or treatment followed by a scientific treatise.[44] Further, Kātyāyana extends the scope of the term *vṛtti* to denote *hrasva*, *dīrgha*[45] etc.

Although *vṛtti* is used to denote various senses in different contexts of grammar, still they all cannot be recognised as concepts. The word *vṛtti* which is widely accepted as a concept, denotes integration in Sanskrit-grammar. It is defined by Patañjali as *parārthābhidhānaṁ vṛttiḥ*[46] ' integration is that which conveys some additional meaning (other than that of constituents) '. That means: *vṛtti* refers to the power of expressing a sense other than what is understood from the

---

37. Ṛ. *Pr.* I. 95
38. *āspandaḥ padavṛttayaḥ, Ibid*—IV. 19
39. *tisraḥ vṛttaya upadiśanti vāco vilambitām madhyamām ca drūtām ca, Ibid.* XIII–46 and XIII–47
    Cf. *MBh.* on P. 1.4. 109, *Vārt.* 4; also on 1.4.69
40. *gurvakṣarāṇām guruvṛttiḥ sarvam*, Ṛ *Pr.* XVIII–33.
41. *athānanvite 'rthe' prādeśike vikāre 'rthanityaḥ parīkṣyeta kenacid vṛttisāmānyena, Nirukta*–II.1
42. *Siddhe śabdārtha-sambandhe, MBh. Paśpaśāhnika, Vārt.* 3
43. (a) *Kecid tāvadāhur yad vṛttiḥ sūtramiti, Ibid. Vārt.* 18 on P. 2.2.24, Vol I, p. 424
    (b) *vṛttisūtra-tilāmāṣā kapatrī kodravaudanaḥ | ajaḍāya pradātavyaṁ jaḍikaraṇam uttamam || Nyāyamañjarī*, Chaukhamba Sanskrit Series Office, Varanasi, 1971, p. 86
44. *Kā punarvṛttiḥ śāstrapravṛttiḥ, MBh. Paśpaśāhnika, Vārt.* 9
45. *Vṛttipṛthaktvam tu nopapadyate MBh. Vārt.* 12 on P. 1.1.69
46. *MBh.* on *Vārt.* 2, P. 2.1.1, Vol. I, p. 364

constituents of the complex words.[47] Therefore, the conjugation form of a root followed by the suffix *ti* etc. is not regarded as *vṛtti* because no additional meaning is understood from such expressions.

vṛtti (which is discussed above) is of five kinds, namely (i) *kṛt* ' the process by which a primary noun is derived from a verbal root (e.g. *kumbhakāraḥ* ' one who makes pots), (ii) *taddhita* ' the operation by which a secondary noun is formed from a primitive noun ' (e.g. vainate-*yaḥ* ' son of *vinatā*), (iii) *samāsa* ' the process by which two or more nouns are composed to form one noun ' e.g. *rājapuruṣaḥ* ' king-man '), (iv) *ekaśeṣa* ' the process by which one is retained to the exclusion of other nouns and the noun which is retained denotes the sense of all the nouns excluded ' (e g. *pitarau, mātā ca pitā ca*) and (v) *Sanādyanta-dhātu* ' the process by which a verb is formed from a noun and a derivative verb from a primitive verb; such as the desiderative, the causative, the intensive and the denominative verbs ' (e.g., *putrīyati* to desire a son for oneself) etc.

Although, the five-fold division of *vṛtti* is acceptable to almost all grammarians still there are a few who divide *vṛtti* into four and even some other into three. According to *Nāgeśabhaṭṭa*, no evidence is available to prove *ekaśeṣa* as a separate *vṛtti*, because no specific meaning is understood from such expressions.[48]

On the basis of the nature of its meaning such *vṛtti* (*parārthābhidhānarūpā*) is divided into two by the grammarians as *jahatsvārthā* and *ajahatsvārthā*.[49] *Jahatsvārthā* is that in which the constituents of complex forms denote the meaning of a third member by forsaking their own meanings,[50] whereas in *ajahatsvārthā*, the constituents denote the meaning of another without forsaking their own meanings.[51]

According to one view, in *jahatsvārthāvṛtti* the subordinate member does not give up its own meaning totally but retains it as a qualifier due to its association with the principal member. For example, in the expressions, *ghṛtaghaṭaḥ* ' pot of ghee ' *tailaghaṭaḥ* ' pot of oil ' etc. The pot is called ghee-pot or oil-pot even though the ghee or the oil is poured out.[52]

---

[47] *abudhān prativṛttiṁ ca vartayantaḥ prakalpitām / āhuḥ parārthavacane tyāgābhyuccayadharmatām //* VP. 3.14.94

[48] *ekaśeṣe parārthānvitasvārthopasthāpakatvābhāvād vṛttitve na mānam, vṛtti-nirūpaṇam, Vaiyākaraṇasiddhāntalaghumañjūṣā*

[49] *jahatsvārthā vṛttir bhavati āhosvid ajahatsvārthā, MBh.* Vol. 1, p. 364.

[50] *jahati padāni svārtham yasyām sā jahatsvārthā, Vaiyākaraṇabhūsaṇa* ed. V. N. Mishra, 1987, p. 138

[51] *na jahati padāni svārtham yasyām sā tathā, Ibid.* p. 146

[52] *athavānvayād viśeṣaṇam bhavati tad yathā ghṛtaghaṭastailaghaṭa iti niṣkṛte ghṛte taile vā anvayād viśeṣaṇam bhavaty ayam ghṛtaghaṭo'yam tailaghaṭaḥ, MBh.* Vol.-I, p. 364

These things are discussed in *MBh.* in detail, when a question is raised by the *pūrvapakṣins* that whether *jahatsvarthā* or *ajahatsvarthā* is appropriate in case of the *vṛttis* like *kṛt, taddhita samāsa* etc. Finally, the *siddhāntins* who accept *jahatsvārthā* and *ajahatsvārthā* as the synonyms of *ekārthibhāva* and *vyapekṣā* respectively, have justified that *jahatsvārthā* is appropriate for the *vṛttis* like *samāsa* etc.

Bhartṛhari also deals with all the forms and functions of *vṛtti.* He says: like the vital essence taking the form of an egg and then undergoing the larva-pupil stages, the word too is atomic in form but energetic in function.[53] It is essentially a function but operated by stages. According to him, *vṛtti* is primarily a function of the mind for evolving meaning through sounds.[54] The concept of *vṛtti* as discussed in *Vākyapadīya* can be categorized as (i) a mental faculty,[55] (ii) a capacity of word to convey any sensible meaning,[56] (iii) fitness for syntactical relationship[57] and (iv) compounding.[58]

Bhaṭṭoji Dikṣita holds the view that each of these two *vṛttis* (*jahatsvārthā* and *ajahasvārthā*) is further divided into three categories namely, *bheda*, *saṁsarga* and *ubhaya*[59]. This three-fold division helps in avoiding compounding in the expressions like *rājapuruṣaḥ Devadattasya.* If the meaning of *bheda* is accepted as *anyonyābhāva* then *rājapuruṣaḥ* will denote *arājakīyabhinnaḥ puruṣaḥ* 'a man different from the men, not related to king' and *Devadattasya* will refer to *Devadattasambandhin* 'having relation with Devadatta.' Since the meanings *arājakīyabhinnaḥ* and *Devadattasambandhin* contradict each other, such expressions are not allowed in the language. *Saṁsarga* is included in the expressed sense to obtain the meaning *rājasaṁbandhavān* 'possessing the relation with king.' Because of the third alternative *ubhaya* both the meanings *arājakīyabhinnaḥ* and *rājasambandhavān* can be understood in the verbal cognition.

---

[53] *aṇḍābhāvam ivāpannaḥ yaḥ kratuśabda-saṁjñakaḥ / vṛttir asya kriyārūpā bhāgaśo bhajate kramam //* V.P. I.51

[54] *vṛttikālaḥ svakālaś ca nādabhedād vibhajyate / kampe tūparate jāte nādavṛttau viśeṣataḥ //* VP. 1.106

[55] *Vṛttāvākhyātasadṛśam padam anyatra yujvate / VP.* II-35

[56] *padāntaraṁ ca yāntīva śaktyantarapatigrahāt / VP.* II–106

[57] *ādau pratyāyitaiḥ śabdaiḥ sambandhaṁ yānti saṁjñjibhiḥ / VP.* 1.59

[58] *cārthe dvandva-padānāṁ ca bhede vṛttir na vidyate / VP.* III. 14-38

[59] *jahatsvārthājahatsvārthe dve vṛttī te punas tridhā /*
bhedaḥ saṁsarga ubhayaṁ veti Vācyavyavasthiteḥ //
Vaiyākaraṇasiddhāntakārikā-30

Conclusion

The above discussion leads us towards the following observations and conclusions:

1. The word *vṛtti* is a pre-Pāṇinian technical term. But it is developed as a concept after Pāṇini (i.e. from Patañjali's period onwards).

2. The scope and area of this concept is so vast that it becomes tough for the beginners to understand its exact nature and application.

3. So far as the meaning is concerned the grammarian's use of *vṛtti* refers to a number of aspects, of which only two can be recognised as concepts. They are: (i) integration (which is explained by the definition *parārthābhidhānam* and (ii) the relation between the word and its meaning (*śakti, lakṣaṇā* and *vyañjanā*). Generally the ancient grammarians have given much importance to the category (i) whereas the neo-grammarians to the category (ii) in this respect.

4. The concepts like *jahatsvārthā* and *ajahatsvārthā* of grammarians with reference to *vṛtti* gre different from that of *Naiyāyikas*. The grammarians relate these two terms to *śakti* or rather *vṛtti*, whereas the Naiyāyikas relate them to a particular division of *vṛtti* i.e. *lakṣaṇā* with an addition in the form of *jahadajahat*. As a matter of fact, Bhaṭṭoji's classification of *vṛtti* into two as *jahatsvārthā* and *ajahatsvārthā* is purely based on the gradation of either retaining or abandoning the individual meaning of the constituents in the complex forms. However, he does not differ from the traditional view in this respect who also accept *kṛt taddhita samāsa* etc. as *vṛtti*.

5. *Gauṇī* which is accepted as a separate *vṛtti* by the ritualists is later treated as a subdivision of *lakṣaṇā* by the logicians and the rhetoricians.

6. Amongst the grammarians the *Prācīnas* and the *Navyas* also hold a different opinion with regard to the division of *vṛtti* as a relation between word and its meaning. Like logicians, the *Prācīnas* divide *vṛtti* into three while the *Navyas* into two by incorporating *lakṣaṇā* in the *aprasiddhā* category of *śakti*.

7. So far as the derivation of *vṛtti* is concerned, the suffix *ktin* can be added to the root *vṛt* either in the sense of *karaṇa* or *adhikaraṇa* or *bhāva* only to denote *kṛt taddhita samāsa* etc. However, in case of the word *vṛtti* denoting a relation like *śakti, lakṣaṇā* and *vyañjanā*, the suffix *ktin* can be added only in the sense of *bhāva* and nothing else.

JAMMU : A TOPONYMICAL ANALYSIS

By

R. N. MEHTA*

Introduction :

Jammu, the southern capital of Jammu and Kashmir, has an interesting series of toponyms like Jammu, Bahu Fort Dharanagar and Tawi. These names have given rise to interesting myths to explain their meaning. Here an effort is made to examine them from historical and archaeological perspectives, and correlate them with similar names elsewhere.

History :

Historically, Jammu became the capital of a state when Raja Maldev (1361-1400 A.D.) shifted his capital from Babhapur (Babor) there. It is, therefore, interesting to note that Jammu was already established and Maldev came to a town that was already in existence, according to K. S. Saxena[1].

Local Tradition :

It is well-known therefore that in local tradition Maldeva is not given the credit of establishing the town. This tradition asserts that this city was founded by a ruler named "Jambulocana", and therefore it bears the name of its founder.

Analysis :

However, a persual of historical literature of this area indicates that no ruler named "Jambulocana" was known to it. Under this condition, one has to know the Pauranic tradition. Here also, the pan-indic tradition is silent about any personality known as "Jambu-locana." In absence of both historical and Pauranic tradition about Jambu-locana, one has to examine the name from other factors that are used for toponymical purpose. Significantly, it has been observed that many old explanations of toponyms known in a locality suggest that they depend on the activities of the ruler, sages, divinities, etc. It has to be noted that upon closer examination they reveal other factors like geomorphic features, trees, direction, colour of the land, etc. playing their role as important factors responsible for toponyms.

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June, 1993 Issue, pp. 151-156.

* R. N. Mehta, Gujarat Vidyapith, Ahmedabad-380014

[1] Saxena K. S., *A Political History of Kashmir*, p. 277.

From this viewpoint, it is interesting to note that the Imperial Gazetteer (vol. XV, p. 72) notes, " Kashmir is a house facing south and its door is Jammu"[2] This description of the geographical position of Jammu indicates a possibility of the explanation of the name due to this factor.

If this line of explanation be examined, it is found that in Samvat 1466=1410 A.D. Gnanasundara Suri, a disciple of Somasundara Suri, has noted Diva an island on the south of Saurashtra as Jambu Dvipa. This tradition has been noted by Vijayagani in Samvat 1708=1652 A.D. as noted by Muni Darshanvijaya in *Pattāvali Samuccaya.*[3] This tradition indicates that islands and possibly habitats on the south of some prominent feature are associated with the name Jambu.

This tradition is supported by the name Jambusara. It is a town on the south of Mahi in Gujarat, similarly Javala is a place name of villages in the Sabarkantha and Mehsana districts of Gujarat. They are also on the south of a hill in Sabarkantha and to the South of a tank in the Mehasana district. In Vadodara district, two significant names exist. One of them is Jambu Vapita, a name on the south of the river Vishwamitri and the river Jambua that marks the southern border of the territory known as Vakal in this locality. If an overview of the Gangetic basin be taken, it will be observed that the river Yamuna or Jamuna is the Southern-most river that flows from the Himalayas.

If the toponyms indicate that the south is noted as Jambu, the tradition is supported by the Purāṇas, in that the god Yama is the ruler of the south (see *Śatapatha*, 2.2 42)[4]. According to this tradition, Yama is the Dikpāla of the South and his wife is Dhumorna. His city is Saniyamini[5]. Due to this tradition, the Dikpāla on the southern side of a temple is Yama in Indian architecture.

These features of Indian tradition clearly suggest that the geographical considerations have given the town, the name Jammu. If one tries to examine the historical geography of Kashmir in relation to the plains, it will be noted that Jammu region marks the termination of the hilly region and slow beginnings of the plains. Thus it became a border region. In historico political situations, the border is a significant region for the well-being of a state and therefore it requires a constant watch.

---

[2] *Imperial Gazetteer*, Vol. XV, p. 72.

[3] Muni Darshan Vijay, *Pattāvalī Samuccaya*, p. 28; 142.

[4] Derasari D. *Pauranic Kathakoṣa.*

[5] For Pauranic narrative, transference of stories of old rulers, Rishis, sites, etc. see, *Siddeswar Shastri, Prachin Charitra Kosha.*

This feature of keeping a watch or an eye on the southern side is indicated in the word 'locana' and the compound 'Jambu locana' suggests the meaning of the word as an outpost on the south. A perusal of the history of Kashmir, as recorded by Kalhaṇa indicates that this land developed after the destruction of the old pond and it was in constant touch with the southern plain. The to and fro movement of Kashmir brought the border area into prominance, and it required constant watch, so this region of Jammu as the southern border of Kashmir seems to be an accurate geographical deleneation.

Thus Jammu is a good 'Locana' or watch station. Thus the geographical factor seems to be the cause of the origin of the myth of 'Jambu-locana'.

It may be pointed out that Kalhaṇa[6] notes names like "Locanaoddhārka" (*Rājataraṅgiṇī* VIII, 1427). This suggests that the term 'locana' is known in the toponyms of the area. Thus the term Jammu signifies the south by the grammatical rule of the change of 'Ya' to 'Ja' in the Prakrit form. In the Apabhraṁśa however, the last vovel becomes U. If these linguistic tendencies are taken into consideration, it can be suggested that Jammu would have flourished during the prominance of the Apabhraṁśa, i.e. after about 7/8 the century A.D.

Bahu fort :

From this southern border post, the river Tawi separates another fort known as Bahu fort. This fort, according to local tradition, was established by Bahu locana. The search for the king Bahulocana also shares the same fate as that of Jambulocana, so it also requires an analysis.

Bahu, is Bāhu or side: hence the word seems to signify the other 'side' of Tawi on which the fort exists.

In the Bahu fort, there is an important temple of Kālikā. Near this temple, in the open, there are '*ghaṭita*' *śivaliṅgas*. In Śaiva tradition, they are known as Mānuṣa or even Anādi. As they are carved by artists, they are made by men, so their name Mānuṣa is an adequate description. Their shape with square at the base, octagonal in the middle part and spherical at the top is representative of the Trinity. These are old Śivaliṅgas, indicating the Śaiva tradition of pre-eleventh century in this area. Śaiva tradition of Kashmir from at least the later part of the first millenium of Vikrama, Śaka as well as Christian era, is well known. So, it is reasonable to surmise some activities during this period, in the Jammu-Bahu area. It is a well known fact that Kashmir rulers Lalitaditya Muktapid and others moved from Kashmir to the plains, as noted by Kalhaṇa in *Rājataraṅgiṇ* (IV, 126). Their close contacts required sufficient strengthening of their sourthern gateway. It is therefore, possible that some of these rulers might have developed these stations. This hypothesis has to be examined by search of more antiquities of this period to pinpoint the ruler of this period for the development of this area. If reliance be placed on the information of Kalhaṇa, Lalitaditya Muktapida might be given the credit of developing these stations which became capitals of small states from circa 9th century A.D.

---

[6] Kalhaṇa. *Rājataraṅgiṇī*

Bahu fort, therefore, is an outpost on the other side of Jammu and indicates its role in the term Bahulocana, and was developed in the later part of the first millenium of Vikrama, Śaka or Christian era.

Dharanagar :

In this area, the side with the temple of Mahāmāyā is known as Dharanagar. Legends connect it with Dhara Nagara of Vikramajit; the ruler of Malwa. Kalhaṇa in *Rājataraṅgiṇī* (2nd Taraṅga, 5-6) notes that after the end of Andha Yudhiṣthira, his ministers invited Pratapaditya, a descendent of Sakari Vikramaditya. He notes the confusion about the identity of this Vikramaditya. The Third Taraṅga is similarly full of the story of Vikramaditya Matrugupta and Pravarasena. It is, therefore clear that at least in time of Kalhaṇa, the relationship of Malva and Kashmir was well-known in Jammu and Kashmir region, and therefore, the identialy of Dharanagar with Vikramaditya in this area could be understood. Vikramajit or Vikramaditya and his town in tradition was Ujjain. In Malwa, however with the rise of the Paramaras, Dhara became the capital. Thus, from at least 10th/11th century it became a prominent centre.

This Paramara centre of Dhara is named after its geographical character of a ridge. Significantly, low ridges of hills, sometimes banks, get this connotation of Dhara at various places. The whole district with simiiar features gets the name Dharwad.

If these features of the naming of sites are taken into consideration, Dharanagar of the Jammu region also will indicate that the local ridge is responsible for this nomenclature and its association with Vikramajit is for glorification. Such transfers of names for similar sites are well—known in Pauranic tradition, Vikram's devotion to Śakti worship is also noted in the tradition so at Jammu the Dharanagar area of Mahāmāyā (temple) is given the association of Vikrama.

Thus the toponyms of Jammu and Bahu fort seem to suggest the border activity; the Dharanagar is based on the local geographical factor. This feature seems to be active in the name of the river Tawi (Too).

Tawi .

Tawi is the local river rising from the Pir Panjal range of the lower Himalayas. It is a minor river that separates the higher areas of Kashmir where the rivers have a tendency to freeze sometimes in heavy winters. Compared to this phenomena, the river Tawi is a warmer, non-freezing one on the southern border marked by the Jammu region. The word Tawi signifies something warm. It is used in household utensils to signify a plate for preparing 'roti' or a frying pan, etc. It has to be connected with the root 'tap' with various shades of meanings such as warming up, warm, penance, etc. From these shades of meaning this non-freezing river indicates the geographical atmosphere where the river flows constantly throughout the year.

This name of the river, in mythology, gets the form of the daughter of Vivasvān, Sūrya and Chhāyā, and is the wife of Samvaraṇa. All these features of the name Tawi are points of the geographical or atmosphperic condition of this region. It is a name also of a big river of the Satpura range, on its banks the famous port of Surat is situated. Similarly, a small river in M.P. and a river in Thailand bears this name.

Conclusion :

This analysis of the toponyms of the region, town, fort and river indicates that they are significant pointers to the historico-geographical phenomena of the region. There is a common belief that towns are established usually by the rulers or important personalities. A persual of *Rājataraṅgiṇī* indicates this fact and suggests that names of towns as well as temples, Vihāras etc. are named after the individual. Though this is a well-known phenomenon, toponyms indicate other factors also. This fact emerges from several studies[7] at Vadodara, Champaner, Cambay, Shrimal and other sites. Here also, the common belief that toponyms indicate names of those who built them had given rise to such explanations. In this effort the rulers are invented, the well-known personality are given this credit. But detailed studies do not always support the belief and hence one has to look to other factors.

This phenomena has played its own role in the current belief at Jammu. However, their analytical examination indicates their geographico-historical identity, explain the terms more significantly and point out the ingenuity of those responsible for these names.

---

[7] Desai G. G. *Kaumārikā Khaṇḍa* (A Ph.D. thesis submitted in the M. S. University of Baroda)

Parmar Bhabhootmal, *Shrimal Puran no Sanskrutik Ane Alochanatmak Adhyayan.*

Mehta R. N. *Vadodara, EK Adhyayan*

Mehta R. N *Champaner EK, Adhyayan*

Mehta .R N. *Nāgara Khaṇḍa : A Study in Medieval Archaeology.*

Acknowledgements

The author gratefully acknowledges the assistance received from Dr. Madhu Sen, during the field work on 30th and 31st December, 1990 and 1st January 1991. He is greatful for the receipt of the information about the local historical and Pauranic traditions from her as well as her colleagues in the Dept. of History of University of Jammu and had the advantage of discussion with them.

MAHĀVĪRA : A GREAT JAIN MATHEMATICIAN OF CLASSICAL INDIA (9TH CENTURY A.D.)

By

NAGENDRA KR. SINGH*

The name of Mahāvīra belongs to the list of the great mathematical writers of classical India. As with other famous ancient names, we know very little about him as a man.

All that can be said with any certainty is that he was a Jain by faith, that he lived during the reign of King Amoghavarsa Nirpatunga (which puts him in the nineth century), and that his original works were written in Kannada. They were also translated into Telugu.

Mahāvīra's masterpiece is the *Gaṇita-sāra-saṅgraha.*[1] The work begins with the author's respects to the other great Mahāvīra, the twenty-fourth tīrthaṅkara :

> " Salutation to Mahāvīra, the Lord of the Jains, the protector whose four infinite attributes, worthy to be esteemed in all the three worlds, are unsurpassable."

> " I bow to that highly glorious Lord of the Jains, by whom, as forming the shining lamp of the knowledge of numbers, the whole of the universe has been made to shine. "

The treatise itself consists of nine chapters. It begins with an introduction that defines the mathematical terms to be used in the book, and goes on to consider the basic arithmetical operations,fractions, determination of areas and volumes, etc. Mahāvīra was one of the first Indian mathematicians to introduce the lowest common multiple method for the addition of fractions. He also discussed the summation of series and gave a fairly approximate formula for the volume of a sphere.

Algebra was not mere symbolic operation. It was always tied up with practical problems. Here, for example, is one that leads to an algebraic equation with radicals :

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June 1993, Issue, pp. 157-160.

* Research Scholar, Patna University, Patna.

[1] The work was translated into English by M. Rangacharya in 1912.

One fourth of a herd of camels was seen in the forest; twice the square root (of the number in the herd) had gone to mountain slopes; and three times five camels were found to remain on the bank of a river. How many camels were there in the original herd? (We leave it to the reader to find the answer to be 36.)

The following introduction to another problem shows how in those days mathematics texts were not dry and matter of fact :

" Into the bright and refreshing outskirts of a forest, which were full of numerous trees with their branches bent down by the weight of flowers and fruits, trees like jambu, lime, plantain, areca palms, jack trees, date palms, hintala trees, palmyras, punnangas, and mango trees, ... the various quarters of which were filled with many sounds of crowds of parrots and cuckoos found near springs containing lotuses with bees roaming around them; into the outskirts of such a forest entered with joy a number of weary travellers. There were sixty three numerically equal heaps of plaintain fruits put together and combined with seven more of the same fruits, and these were equally distributed among twenty three travellers so as to have no remainder. Now tell me how many plaintains were there in each heap. "

In his discussion of quadratic equations Mahāvīra spoke of two roots. In this context he stumbled upon (what we now call) imaginary numbers, but he discarded them. We must remember, however, that Mahāvīra was working in the nineth century. Almost a thousand years later, the great French mathematician Cauchy suggested that one should abandon the symbol of square root of negative one "because one does not know what meaning should be attributed to it." This is what prompted the eminent historian of mathematics, E.T. Bell to say : "The first clear recognition of imaginaries was Mahāvīra's extremely intelligent remark in the 9th century that, in the nature of things, a negative number has no square root."[2]

It is not surprising that in the view of another eminent historian of mathematics, " All things considered, the work of Mahāvīra is perhaps the most noteworthy of the Hindu contributions to mathematics, probably excepting that of Bhāskara, who lived three centuries later ".[3]

Isaac Newton stated that he could not have made his fundamental discoveries had it not been for the illustrious investigators who preceded him, that in fact he was able to look farther because he was sitting on their shoulders.

---

[2] Bell, E. T. "*The Development of Mathematics,*" (1945), p. 175.

[3] Smith, D. E. "*History of Mathematics,*" (Vol. I.) (1951), p. 164.

Mahāvīra in the nineth century made a very similar comment when he described himself as a mere compiler of mathematical truths which had been gathered by many great and holy sages of the past.

Significant as Mahāvīra's works and insights were, they had little impact on the mathematicians of Northern India. The reason for this was simple : He had not written in Sanskrit. And who in the North would read Kannada or Telugu ? This is one of the misfortunes of a great country that is made up of people speaking differents language. In Europe, Latin served in the past as the common language, even as Sanskrit did in India, and English does in our own times. If and when we do replace English, perhaps we must bear the fate of Mahāvīra in mind.

OUR NEW RELEASES

	Rs.	
Discipline : The Canonical Buddhism of the Vinayapitaka—John C. Holt	50	
Encyclopedia of Indian Philosophies—Karl H. Potter		
Vol. I : Bibliography 2nd rev. edn.	250	
Vol. II : Introduction to the Philosophy of Nyaya Vaisesika	150	
Vol III : Advaita Vedanta. Part I	175	
Fragments from Dinnaga—H. N. Randle	40	
Fullness of the Void—Rohit Mehta	85 60	(Cloth) (Paper)
Global History of Philosophy 3 Vols—John C Plott.	195	
Hindu Philosophy—Theos Bernard	50 30	(Cloth) (Paper)
History and the Doctrines of the Ajivikas—A. L. Basham	75	
History of the Dvaita School of Vedanta—B. N. K. Sharma	200	
History of Indian Literature Vol. I—M. Winternitz	100	
History of Pre-Buddhistic Indian Philosophy—B. Barua	125	
Indian Sculpture—Stella Kramrisch	60	
J. Krishnamurti and the Nameless Experience—Rohit Mehta	55 45	(Cloth) (Paper)
Language and Society-Michael C. Shapiro and Harold F. Schiffman	130	
Life of Eknath—Justin E. Abbott.	50 35	(Cloth) (Paper)
Madhyamaka Buddhism : A Comparative Study—Mark Macdowell	50	
Nyaya Sutras of Gotama—Tr. by Nand Lal Sinha	80	
Peacock Throne : The Drama of Mogul India—Waldemar Hansen	120	
Philosophy of Nagarjuna—K. D. Prithipaul	65	
Prapancasara Tantra—Ed. by Arthur Avalon	100 75	(Cloth) (Paper)
Select Inscriptions. Vol. II—D. C. Sircar	200	
Serindia 5 Vols—Sir Aurel Stein	3000	
Sexual Metaphors and Animal Symbols in Indian Mythology—Wendy Doniger O'Flaherty	100	
Siksha Samuccaya : A Compendium of Buddhist Doctrine—Cecil Bendall & W.H.D. Rouse	60	
Suresvara on Yajnavalkya—Maitreyi Dialogue (Brhadaranyakopanisad 2 : 4 and 4 : 5)—Shoun Hino	125	
Tantraraja Tantra—Ed. by Arthur Avalon & Lakshaman Shastri	120 100	(Cloth) (Paper)
Vedic Mythology, 2 Vols—Alfred Hillebrandt; tr. by Sreeramula Rajeswara Sarma	220	

For Detailed Catalogue, please write to :—

MOTILAL BANARSIDASS

Bungalow Road, Jawahar Nagar, Delhi-110007 (India)

NEWLY DISCOVERED TEMPLES AND SCULPTURES AT ZALOD, DIST. PANCHAMAHALS, GUJARAT

By

B. L. NAGARCH*

Zalod is a Taluka of Panchamahals district in Gujarat. The archaeological remains are located on the eastern bank of river Machan. They are one km away from the village Mandali Khunta and five kms. away in the east from Taluka Zalod. The site where these archaeological remains are found is known as Pancha Krishna.

These remains comprise a number of dilapidated temples and sculptures. The temples in existence at present are eleven in number (pl. I). Out of them, five have been renovated during the last fifteen years. They have been so much renovated with cement plaster and white-wash that they look modern. These temples are built of brick and stone masonry and are datable to C. 11th cen. AD. All of them consist on plan of a sanctum and a porch.

Temple No. 1

This temple is dedicated to Śiva (pl. II). In the sanctum is enshrined a *śivaliṅga* on a *yonipaṭṭa* (pl. III). It has been completely renovated and white-washed. The sanctum measures internally 1.80 mt. square. The porch resting on two pillars and two pilasters measures 2.50 × 2.60 mts. The temple has a modern conical *śikhara*

Temple No. 2

Only the brick masonry plinth of this temple has survived (pl. IV). The superstructure has completely collapsed and the architectural members are lying strewn on the plinth They comprise pillars, lintels and door-jambs, etc. The lintel of the sanctum-doorway is carved in the centre with seated Gaṇeśa. Of the two door-jambs of the sanctum door-way each shows on its lower part a niche containing an image of a *Śaiva-dvārapāla* standing in *tribhaṅga*. One of them holds *triśūla* and *kapāla*, while the other holds a *triśūla* and *mātuluṅga*. One door jamb measures 1.40 × 0.40 × 0.15 mt. The other door-jamb measures 1.40 × 0.50 × 0.17 mt. The lintel of the sanctum doorway measures 1.80 × 0 40 × 0.18 mt. The stone used is bluish sandstone. The plinth of the temple measures 10.0 × 7.20 mt.

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June, 1993 Issue, pp. 161-165.

* A-3, Professor Colony, Bhopal-462 002

Temple No. 3

It has also been completely renovated. It consists on plan of a sanctum (pl. V), an *antarāla* and a porch. The sanctum doorway is carved on the lintel and door-jambs. The right flank of the sanctum-doorway shows standing Gaṅgā holding *Kalaśa* (mount crocodile shown on her left) a standing *dvārapāla* wearing a *karaṇḍamukuṭa* and an ascetic. The left flank shows standing Yamunā holding *kalaśa*, a standing Vaiṣṇava *dvārapāla* holding a *cakra* in his left hand and an ascetic. The lintel is carved with seated Gaṇeśa.

On a pedestal attached to the rear wall of the sanctum are installed three images of Sūrya. (pl. VI). Each of these images is carved inside a niche. Two of the images are standing in *samabhaṅga* holding lotuses in both hands, while the third image is seated cross-legged and holds lotuses in both hands. On the pedestal is carved in a niche, the charioteer Aruṇa and seven horses. The sanctum measures internally 1.25 × 1.75 mt. The *antarāla* measures 1 × 1.30 mt. The porch measures 2.10 × 2.30 mt. The sanctum has a *pañcaratha śikhara* and is *pañcaratha* in plan. This temple is dedicated to Sūrya.

Temple No. 4

It consists on plan of a sanctum, an *antarāla* and a porch (pl. VII). Its porch has completely collapsed. The *śikhara* over its sanctum has completely collapsed. The sanctum is built of brick and stone masonry. The lintel of the sanctum-doorway is carved with seated Gaṇeśa in the centre. The right flank of the doorway shows standing Gaṅgā, holding *kalaśa* in her right hand, standing *Śaiva dvārapāla* holding *triśūla* and *bījapūraka* and a standing ascetic. The left flank of the sanctum-doorway shows standing Yamunā holding a *kalaśa* in her left hand, a standing *dvārapāla* holding a *cakra* in his right hand and a standing ascetic. The left flank of the sanctum-doorway shows standing Yamunā holding a *kalaśa* in her left hand, a standing *dvārapāla* holding a *cakra* in his right hand and a standing ascetic.

Attached to the rear wall of the sanctum is a stone pedestal on which are placed five images at present (pl. VIII). The first image represents a niche containing an image of Rāma standing in *tribhaṅga* and holding arrow and bow. The second image shows a niche containing an image of two-armed Varāha in *ālīḍha* pose holding *gadā* and *śaṅkha*. Pṛthvī is seen seated on his left elbow. The third image shows a niche containing an image of two-armed Narasiṁha ripping open the belly of demon Hiraṇyakaśipu. The fourth image is that of Varāha standing in *ālīḍha* pose and holding *gadā* and *śaṅkha* in a niche. The fifth image is that of a standing two-armed female deity carrying *abhaya* and *mātuluṅga*. The sanctum internally measures 1.80 × 1.40 mt. The *antarāla* measures 1 × 1.40 mt. The porch measures 2.10 × 2.30 mt.

On the right of this temple is lying a loose door jamb carved on the lower part with three figures. The first and second figures are those of standing river goddesses and standing *dvārapālas*. The third figure shows a standing ascetic. The door-jamb measures 1.37 × 0.37 × 0.13 mtrs.

Temple No. 5:

It consists on plan of a sanctum, an *antarāla* and a porch. Only the plinth of the temple has survived (pl IX). The superstructure has completely collapsed. The following loose architectural and sculptural members of the temple are lying on the plinth (1) Three *Chhajjā* stones (2) Two door-jambs of the sanctum doorway. The first door-jamb shows a standing river goddess holding a *kalaśa* by her both hands, a standing *Vaiṣṇava dvārapāla* holding *śaṅkha* in his left hand and a standing ascetic. The second door-jamb shows a standing river goddess holding a *kalaśa* by her both hands and standing under a lotus canopy, a *Vaiṣṇava dvārapāla* standing in *tribhaṅga* and holding *cakra* in his right hand and an ascetic. (3) A niche containing an image of two-armed Śiva seated in *padmāsana* and holding *triśūla* and *bijapūraka*. An architectural piece carved with two niches, of which one contains a seated image of a deity with chopped head. Buddha in *vyākhyānamudrā*, while his upper right hand holds *gadā* and his upper left hand carries a *pustaka* (5) A stone slab carved with two niches of which one contains an image of Buddha seated in *vyākhyānamudrā* while the second contains an image of four-armed Viṣṇu with his lower two hands in *vyākhānamūdrā* and the upper two holding *gadā* and *pustaka* respectively (6) A mutilated niche containing the bust of Balarāma holding *hala* in his right hand. The plinth of the temple measures 6.00 × 2.90.

Temple No. 6:

The plinth of this temple measures 6.00 × 2.90 mt. Only the plinth of the temple has survived (pl. X). The superstructure has completely collapsed. Among the ruins lying in and around the plinth are pillars, lintels, capitals, lintel of the sanctum—doorway carved in the centre with seated Gaṇeśa and a few sculptural fragments, The torso of flying Garuḍa wearing *vaikakṣyaka* is noteworthy. (pl. XI).

Temple No. 7:

The sanctum of this temple enshrines at present two beautiful sculptures of Viṣṇu each standing in *samabhaṅga* (pl. XII), two beautiful sculptures of Viṣṇu each standing in *samabhaṅga* (a) Standing four-armed Viṣṇu with elaborate lotus halo behind the head. His upper left hand has been chopped off and he holds *varada*-cum-*akṣamālā cakra* and chopped off. Seated three-headed Brahmā is shown on right and seated Śiva is shown on the left of halo. Standing *cakrapuruṣa* and *śaṅkhapuruṣa* are shown on the lower-part. A female devotee holding a lotus is shown on the right and a standing male attendant is shown on the left. It is a highly ornamented image. (b) Four-armed Viṣṇu standing in *samabhaṅga*. His lower two hands have been completely chopped off. His upper two hands hold *cakra* and *śaṅkha*. *Śaṅkha* and *Cakrapuruṣas* are shown standing. A female and a male devotee are shown standing. Brahmā is shown seated on right and Śiva is shown on the left seated on the head of Viṣṇu. The porch of the temple is completely collapsed. The sanctum and *antarāla* are modern (pl. XIII). The plinth measures 9.60 × 4.20 mts.

Temple No. 8:

A completely renovated temple. It enshrines an image of a Hunuman and is in worship (pl. XIV). It consists only of a sanctum measuring 2.65 × 1.90 mt.

Temple No. 9:

It consists of plan of a sanctum, an *antarāla* and a porch. It measures externally 6.40 × 3.20 mt. The sanctum-doorway is carved on either side with figures of standing river-goddess, standing *Śaiva dvārapāla* and an ascetic. The doorway lintel is carved with seated Gaṇeśa in the centre. The pedestal attached to the rear wall of the sanctum enshrines two images (i) standing Śiva Pārvatī (pl. XV). Both of the right hands of Śiva have been chopped off. His right hand carries *sarpa*. Pārvatī carries a *liṅga* and a mirror. Nandī is shown standing behind standing Gaṇeśa shown on the left. It is a highly ornamented image each in a niche, one above the other. They are from botton upwards Balarāma holding a *musala* in his left hand, Paraśurāma and Narasiṁha.

Temple No. 10:

Only the plinth of the sanctum of temple No. 10 has survived which measures 3.10 × 2.70 mts. In the sanctum is kept a loose fragment of the upper portion of the *parikara* of *daśāvatāra* Viṣṇu carved with three niches which contain respectively Viṣṇu in *vyākhyānamūdra* and Kalki riding a horse (pl. XVI).

Temple No. 11:

It consists on plan of a sanctum an *antarāla* and a porch (pl. XVII). It measures externally 6.00 × 2.80 mts. The sanctum enshrines Gaṇeśa (1) Gaṇeśa seated in *lalitāsana* carrying dagger, *paraśu*, *padma* and chopped *modakapātra* (2) Two-armed Gaṇeśa seated in *lalītāsana* and carrying *padma* and *modakapātra*. It is a brick temple and has been completely renovated.

Hero stone kept in compound:

There is a Hero stone kept in the Compound of the temples. It measures 1.40 × .29 × .29 mts. It bears an inscription in Devanāgarī dated VS 1366. Carved on the top on four faces of the slab are shown (i) a warrior holding

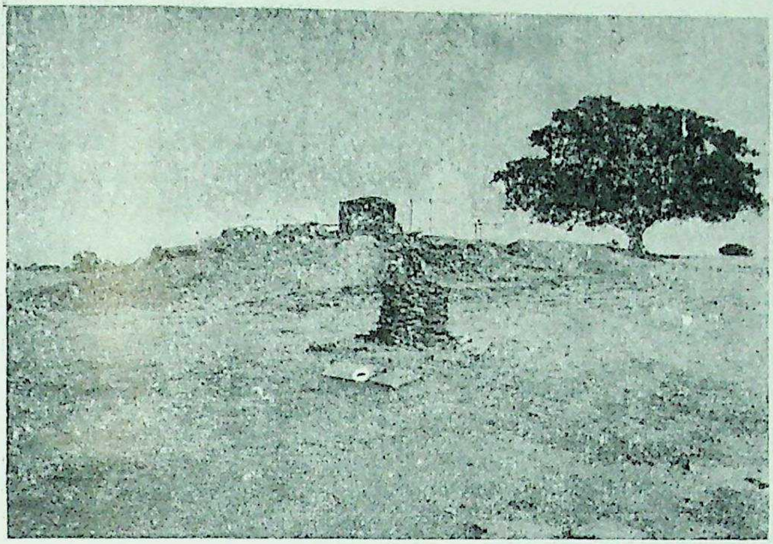


Plate: I

Zalod, Distt. Panchamahals (Gujarat) General View of temples from West

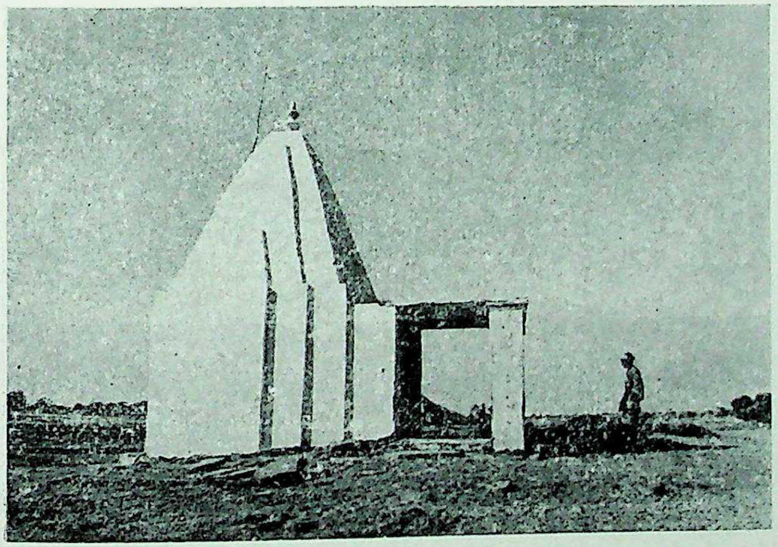


Plate: II

Zalod Distt. Panchamahals (Gujarat)
Temple, No. 1 General view from South

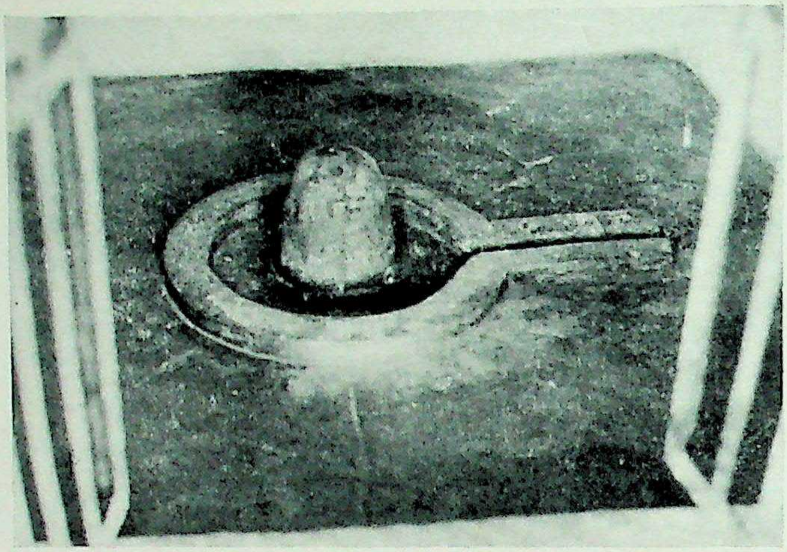


Plate : III

Zalod, Distt. Panchamahals (Gujarat)
Temple No. 1 The Śivalīnga inside the Sanctum

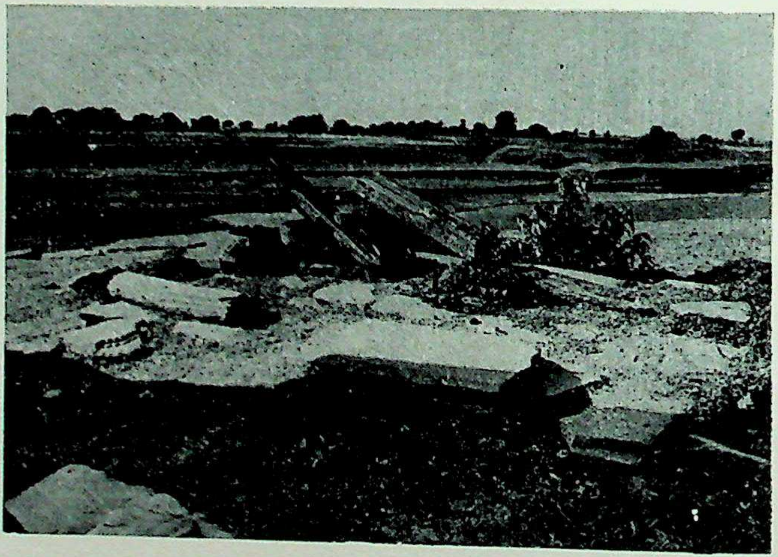


Plate : IV

Zalod, Distt. Panchamahals (Gujarat)
Temple No. 2 General View snowing the ruins of the temple

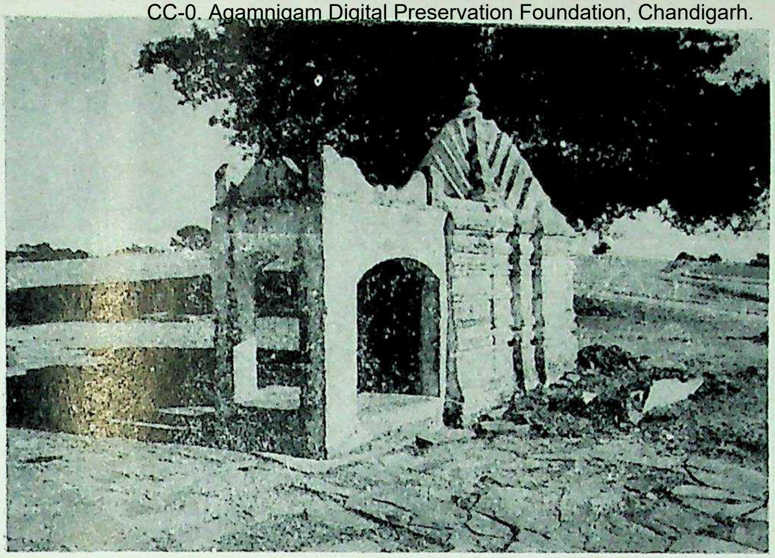


Plate : V
Zalod, Distt. Panchamahals (Gujarat)
Temple No. 3 General View from North

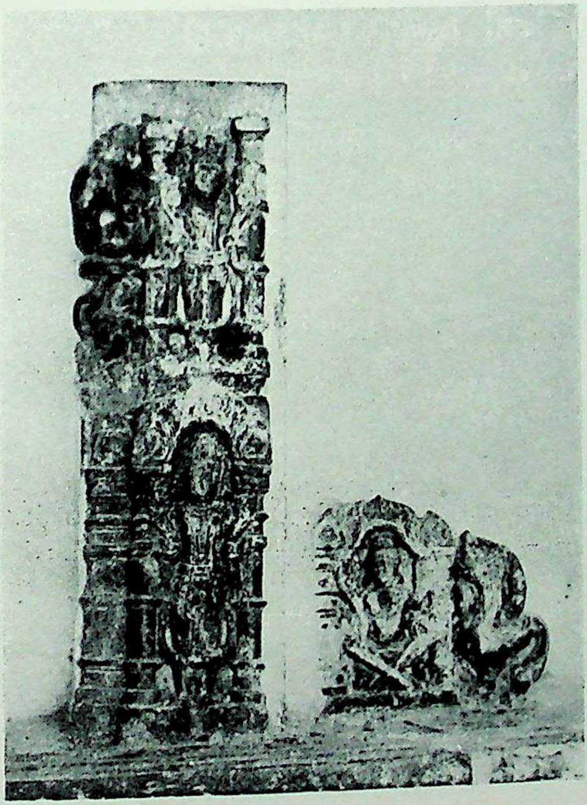


Plate : VI
Zalod, Distt. Panchamahals (Gujarat State)
Temple No. 3 Images of Surya in the Sanctum

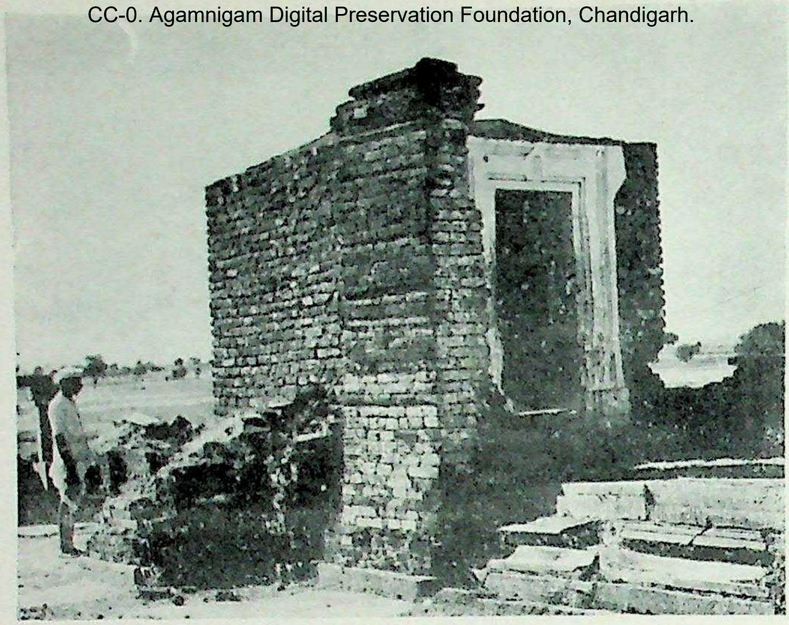


Plate : VII

Zalod, Distt. Panchamahals (Gujarat)

Temple No. 4 General View from south-east

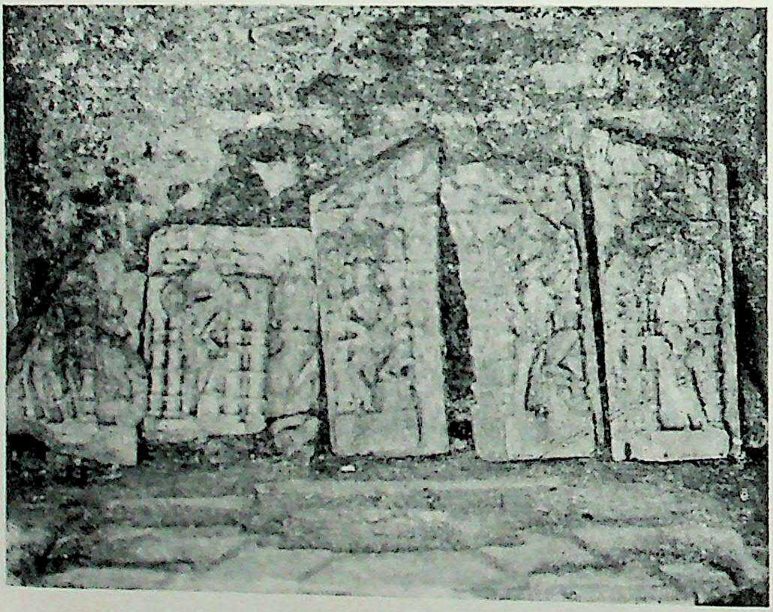


Plate : VIII

Zalod, Distt. Panchamahals (Gujarat)

Temple No. 4 Images of Rasna, Varâha and Nrisimha kept in the Sanctum

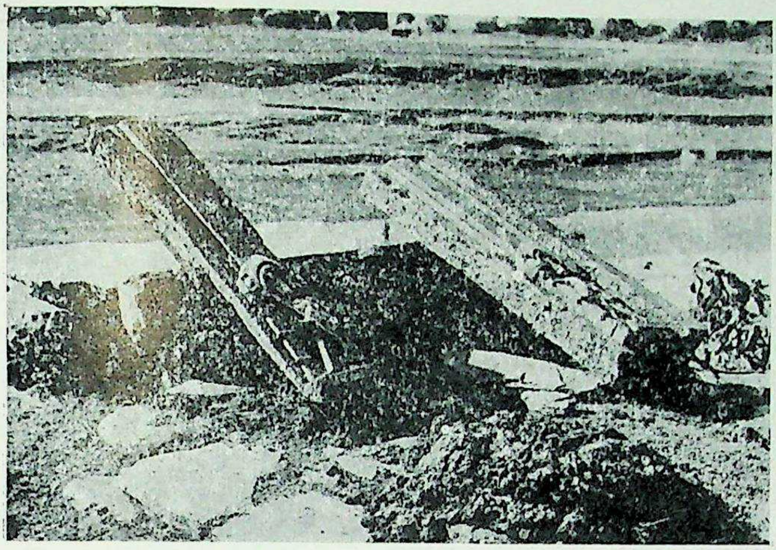


Plate : IX

Zalod, Distt. Panchamahals (Gujarat)
Temple No. 5 General view showing door Jamhs

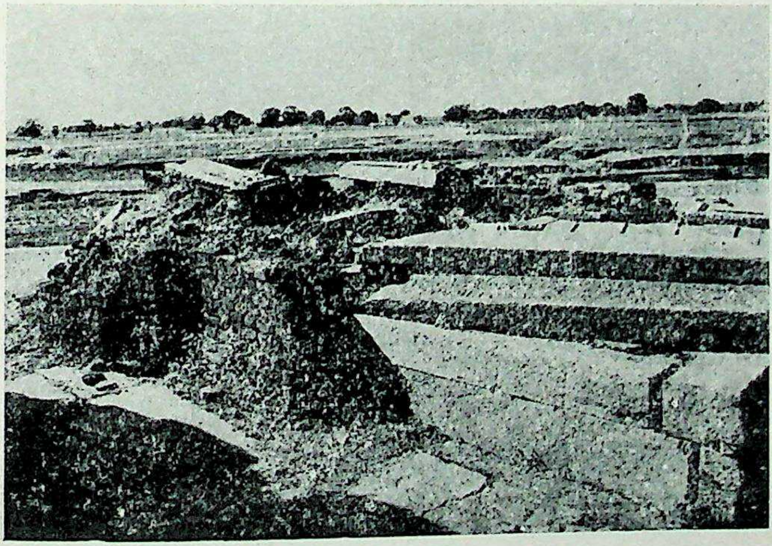


Plate : X

Zalod, Distt. Panchamahals (Gujarat)
Temple No. 6 General view showing ruins

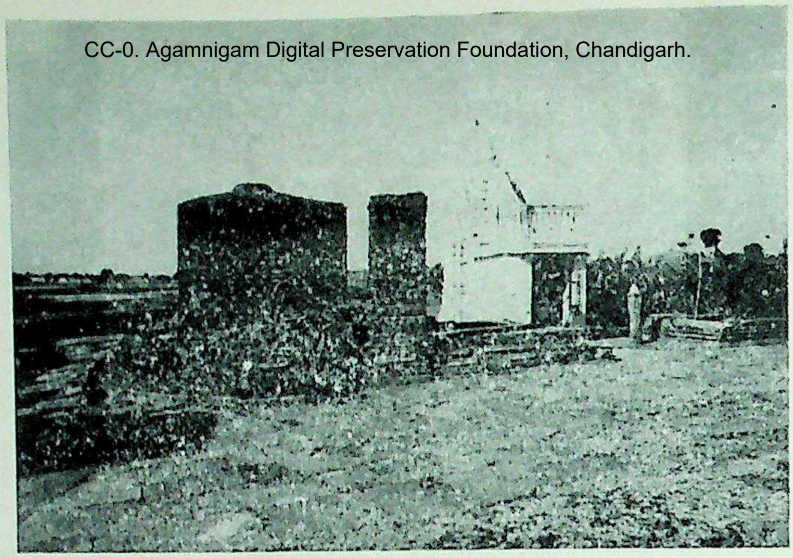


Plate : XVII

Zalod, Distt. Panchamahals (Gujarat)
Temple No. 11

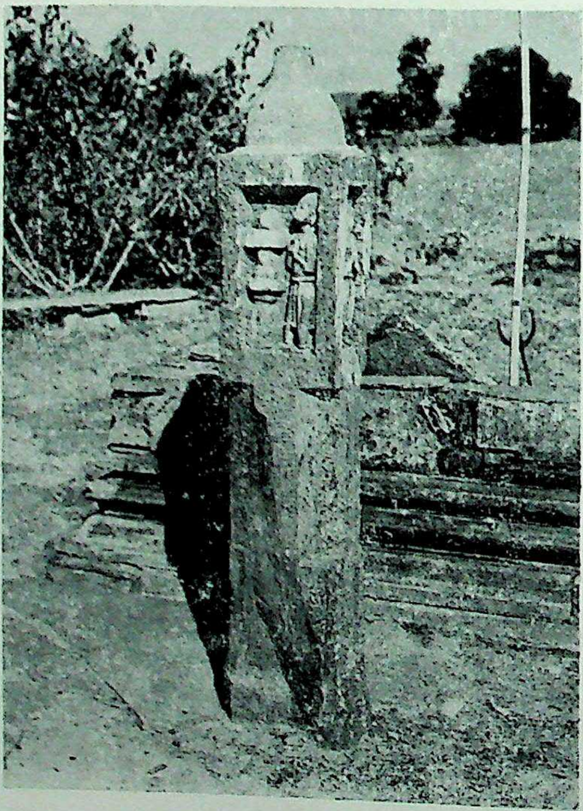


Plate : XIX

Zalod, Distt. Panchamahals (Gujarat)
Hero stone kept in the compound

sword and a shield and going to battle field. (ii) Sun and moon symbols (iii) Warrior worshipping with folded hands, two *śivaliṅgas* in the shrine. (iv) Warrior with chopped head standing in *añjalimudrā* (pl. XIX).

This group of temples is picturesquely situated on a mound on the river bank.

The aforesaid temples and sculptures from Zalod are beautiful specimens of the temple art and architecture of Panchamahals district. They belong to Śaiva, Vaiṣṇava and Saura pantheons and are assignable to eleventh century A.D. They were built during the reign of the Solanki dynasty of Gujarat. They constitute important landmarks of Solanki temple architecture and protection by the Government of Gujarat. At present, they are looked after by the villagers and are in living worship.

Reference:

1. Krishna Deva, *Temples of North India*, New Delhi, 1969. pp. 45-48.

શ્રી સયાજી સાહિત્યમાળા

		રૂ. પૈ.
૩૩૩	કૈલાસ—સ્વામી પ્રણવતીર્થજી	૧૩=૦૦
૩૩૪	અંબિકા, કોટેશ્વર અને કુંભારિયા—(સ્વ.) શ્રી. કનૈયાલાલ ભા. દવે	૫=૫૦
૩૩૫	ઐતિહાસિક લેખસંગ્રહ—(સ્વ.) શ્રી પંડિત લાલચંદ ભ. ગાંધી	૧૮=૦૦
૩૩૬	હરિભદ્રસૂરિ—પ્રો. હીરાલાલ ર. કાપડિયા	૧૧=૦૦
૩૩૮	ભવાઈના વેશની વાર્તાઓ—(સ્વ) શ્રી. ભરતરામ ભા. મહેતા	૩=૦૦
૩૩૯	શ્રીમદ્ ભાગવત (ગુજરાતી અનુવાદ): ભાગ ૧, સ્કંધ ૧-૩—(સ્વ.) શ્રી નાગરદાસ અમરજી પંડ્યા (૧૯૬૫)	૮=૦૦
૩૪૦	ગુજરાત સ્થળનામ સંસદ વ્યાખ્યાનમાળા, ભાગ ૨ (૧૯૬૫)	૬=૦૦
૩૪૨	કુદરતની રીતે વધુ આરોગ્ય—શ્રી. શાંતિલાલ પ્ર. પુરોહિત (૧૯૬૭)	૭=૫૦
૩૪૩	ભારત-રત્ન—શ્રી. ઉપેન્દ્રરાય જ. સાંડેસરા (૧૯૬૭)	૧૫=૫૦
૩૪૪	મહાગુજરાતના મુસલમાનો, ભાગ ૧-૨—શ્રી કરીમ મહંમદ માસ્તર	૧૭=૦૦
૩૪૬	પેટ્રોલિયમ—શ્રી પદ્મકાન્ત ર. શાહ (૧૯૭૦)	૧૩=૦૦
૩૪૭	પંચદશી તાત્પર્ય—સ્વામી પ્રણવતીર્થજી (૧૯૭૧)	૬=૦૦
૩૪૮	અખો અને મધ્યકાલીન સંતપરંપરા—(સ્વ.) ડૉ. યો. જ. ત્રિપાઠી	૧૪=૫૦
૩૪૯	શ્રીમદ્ ભાગવત: ભાગ ૨—(સ્વ.) નાગરદાસ અ. પંડ્યા (૧૯૭૨)	૧૧=૫૦
૩૫૦	ચરકનો સ્વાધ્યાય, ભાગ ૧—(સ્વ.) ડૉ. બાપાલાલ ગ. વૈદ્ય (૧૯૭૩)	૨૬=૦૦
૩૫૧	ગુજરાતનો પોટરી ઉદ્યોગ—શ્રી. શાંતિલાલ પી. પુરોહિત (૧૯૭૫)	૮=૭૫
૩૫૨	ઊંડાણનો તાગ—શ્રી છોટુભાઈ સુથાર (૧૯૭૫)	૧૫=૦૦
૩૫૩	ભારતીય વીણા—(સ્વ.) પ્રો. રસિકલાલ એમ. પંડ્યા (૧૯૭૮)	૩૧=૦૦
૩૫૪	ચરકનો સ્વાધ્યાય, ભાગ ૨—(સ્વ.) ડૉ. બાપાલાલ ગ. વૈદ્ય (૧૯૭૯)	૯૬=૦૦
૩૫૫	ચાંપાનેર: એક અધ્યયન—ડૉ. રમણલાલ ના. મહેતા (૧૯૮૦)	૩૬=૦૦
૩૫૬	દ્વારકાના પ્રદેશનો સાંસ્કૃતિક ઇતિહાસ—(સ્વ.) શ્રી ક. ન. જોષી	૪૪=૦૦
૩૫૭	આધુનિક ગુજરાતના સંતો, ભાગ ૨—ડૉ. કેશવલાલ ઠક્કર (૧૯૭૯)	૪૫=૦૦
૩૫૮	સૂર્યશક્તિ—શ્રી. પદ્મકાન્ત ર. શાહ (૧૯૮૧)	૫૨=૫૦
૩૫૯	કવિ ગિરધર: જીવન અને કવન—ડૉ. દેવદત્ત જોશી	૫૧=૦૦
૩૬૦	વનૌષધિકોશ—પ્રો. કે. કા. શાસ્ત્રી	૩૫=૬૫
૩૬૧	સહસ્રલિંગ અને રુદ્રમહાલય—(સ્વ.) શ્રી કનૈયાલાલ ભા. દવે	૭૯=૦૦
૩૬૨	વૈષ્ણવતીર્થ ડાકોર—(સ્વ.) ડૉ. મંજુલાલ ર. મજમુંદાર	૪૮=૦૦
૩૬૧	બૃહત્રયી અને લઘુત્રયી—(સ્વ.) ડૉ. બાપાલાલ ગ. વૈદ્ય	૩૩=૦૦
૩૬૩	વડોદરા એક અધ્યયન—ડૉ. આર. એન. મહેતા	૪૪=૦૦
૩૬૪	મહારાજા સયાજીરાવ ત્રીજા—(સ્વ.) પ્રો. હસિત બૂચ	૪૯=૦૦
૩૬૫	નાભાજીકૃત ભક્તમાલના ઐતિહાસિક ભક્તો-એક અધ્યયન—શ્રી મૂળશંકર હિ. કેવલીયા	૪૪=૦૦
૩૬૬	લેસર—શ્રી. પદ્મકાન્ત ર. શાહ	૪૮=૦૦
૩૧૭	આહારવિજ્ઞાન—(પુનઃ મુદ્રણ) ડૉ. જયશંકર ધ. પાઠક અને (સ્વ.) અનંતરાય મ. રાવળ (૧૯૯૧)	૬૦=૦૦

પ્રાપ્તિસ્થાન: **યુનિવર્સિટી પુસ્તકવેચાણ વિભાગ,**
જનરલ એજ્યુકેશન સેન્ટર, પ્રતાપગંજ, વડોદરા-૩૯૦ ૦૦૨.

PRESERVATION OF PALM—LEAF MANUSCRIPTS

By

N. R. Shah & R. P. Shah*

Before the advent of paper, numerous writing materials have been used from ancient times upto the present day. Clay, stones, metals, bones, textiles, papyrus, wood, birch bark, palm-leaves, purchment, vellum have been used by the people. Palm-tree is very common in South India, Bihar and Bengal. A large number of palm-leaf manuscripts are in the collection of many organisations in the country. The earliest examples of writings on palm-leaves dates back to 4th. cen. A.D.[1]

Palm-leaves used for writing, are of two varity, one is *tāla* and another is *śrītāla*. *Tāla* leaves are obtained from Palmira palm (Borassus flabelifer and allied species) while *śrītāla* leaves are obtained from Talipat Palm (corypha umbracaulifera and allied species). *Tāla* leaf is thick, course and difficult to handle which do not absorb ink and hence characters have to be inscribed with a stylus and filled with a pigment like graphite or lamp black. While śrītāla leaf is thin, flexible and can be handled very easily. Śrītala leaves can absorb ink and therefore carbon ink have been generally used for writing purpose.

Preparation of palm-leaf manuscript

Palm-leaf is cut into strips of 40 to 90 cms., in length and 4 to [illegible].5 cms., in width. It is dried and then boiled in water. Abnormal growth if any is then pared off with knife. The strips are smoothened and their surface is rubbed with gingili oil to adapt them for writing-purpose. Two holes are pierced on each side.

Causes of Deterioration

Palm-leaf was one of the most popular materials used for writing and paintings. Large collection of miniature paintings and palm-leaf manuscripts are available in many cultural institutions, archieves and museums in India. Therefore it is essential to understand different problems of their preservation for posterity.

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June 1993 Issue, pp. 167-172.

* Department of Museology, Faculty of Fine Arts, M. S. University of Baroda, Baroda-390 002.

[1] Joshi, B. R. "Preservation of Palm leaf Manuscripts," *Journal of Conservation of Cultural Property in India*. Vol. XXII, 1989.

Palm-leaf is an organic material obtained from a natural plant which contains largely cellulose, lignin, and other components. Hence palm-leaf manuscripts are susceptible to various deteriorating agencies. In general, deteriorating agencies can be classified as under :

1. Physical Agents
2. Chemical Agents
3. Biological Agents
4. Constant Handling
5. Unscientific storage

1. *Physical Agents*

Palm-leaves are hygroscopic in nature. During the seasonal change in the climate, these absorb and release moisture. This property of the palm-leaf may cause physical damage in the leaf. There are chances to stuck up the manuscripts with one another in presence of excessive wetness. Separation of these leaves are somewhat difficult. Moreover due to aging of palm-leaves, the loss of natural oil may also occur which is present in them when they were made fresh from the tree. Natural oil acts as a preservative and imparts flexibility to the leaves. But when this natural oil goes away, palm-leaves become dry, brittle and fragile. Sometimes cleavage also occurs in palm-leaf. Cleavage may occur due to loss of bond between various layers.

2. *Chemical Agents*

In a city atmosphere several acidic gases such as SO_2, CO_2, Cl_2 are present. The ultimate product of these gases are acid. Hence when palm-leaves come in contact with these gases, acidity develops in the manuscripts which may cause weakening and brittleness in palm-leaves. Discolouration in palm-leaf may take place due to oxidation, accumulation of dust and dirt or frequent application of oil.

3. *Biological Agents*

The damage caused by the vital activities of biological agencies, such as insects & micro organisms, are known as biodeterioration and organisms, causing biodeterioration are known as biodeterigens. Biodeterioration of palm-leaf is favoured when the relative humidity prevails high. The damage caused by biological agents are enormous. Insects eat away the whole material making the leaves fragile. Palm-leaf is often attacked by the insect *Gastrallus indicus*. Due to the excreta of the insects between the leaves, palm-leaves may stuck together with one another and form a solid block.

The effect of micro organisms can be seen in white, green and black patches. Fungi can develop an ugly stains on the leaves which are very difficult to remove. Moreover fungus is also liberating organic acids during their life cycle, which may react with the constituents of the leaf resulting brittleness in the leaves.

4. *Constant Handling*

Constant handling of the manuscripts in a improper manner brings enormous damage at the edges of the manuscripts. Hard cotton threadcord used for binding the leaves in a book-form may also cause damage near the holes and gets the holes to widen. To avoid this, fine silk cord should be used for binding the leaves together.

5. *Improper Storage*

Scientific storage of the manuscripts is prolonging the life of the leaves. The storage of the manuscripts, one over the other should be avoided. Manuscripts will be housed in single rows in horizontal position in the steel sliding drawers and should be stored at 20-22°C and 55 to 60% of relative humidity.[2]

Methods of Treatment

Being an organic material palm-leaf is susceptible to various deteriorating agencies. If proper care and treatment will not be given in time a complete destruction may occur. Therefore, if any sign of deterioration is noticed, immediate action must be taken in order to preserve the manuscript.

First of all affected manuscripts may be cleaned with a soft sable hair brush in order to remove superficial dust, dirt or fungal spores.

If the manuscripts are attacked by biological agencies, they must be fumigated in an air-tight chamber with thymol and paradichlorobenzene. The process should be continued for 10 days. This process will help in repelling as well as in killing the insects and micro-organisms.

The incised manuscripts can be cleaned by using a mixture of ractified spirit and distilled water (3:2) The mixture can be applied with a swab of muslin cloth.

The surface written text can be cleaned with trichloro ethane. This can be applied with a swab of muslin cloth. Care must be taken so that the ink may not be obliterated.

Sepration of Stucked leaves

When incised palm-leaves are found stucked together with one another due to dust and waste of insects, their seperation is difficult but if the lumps of these manuscripts are put in a mixture of alcohol, water and glycerine, they can be seperated easily. For the seperation of the leaves, blunt spetula can be used.

---

[2] Gupta, C. B. "Preservation of Palm-leaf Manuscripts" *Journal of Conservation of Cultural Property in India*, Vol. III, 1974.

Regaining Flexibility

Due to aging, palm-leaf manuscripts lose natural oil and become dry, brittle and fragile. Flexibility of these manuscripts can be regained by using certain oils. Suryavanshi et al (1992)[3] suggested the use of clove, camphor and eucalyptus oils for keeping the leaves flexible and soft. They also suggested the use of neem oil, Cintronella and lemon-grass oil for preservation, especially in hot weather. These oils can help to relax the old and fragile palm-leaf. Nair (1985-87)[4] suggested a use of fresh palm-leaf extract for imparting flexibility to old brittle palm-leaves.

Repairing of the leaves

Large holes in the leaves can be repaired with plain palm-leaf according to the shape and size of the lacuna in the leaf. A plain palm-leaf is cut in suitable size and can be fixed in the lucuna by using polyvinyl acetate as a adhesive.

Reinking

Reinking is not possible for *śrītāla* palm-leaves. For reinking *tāla* palm-leaf, the cleaned leaf is rubbed with powdered graphite or lamp black by means of a cotton swab and the engraved incisions are filled. Excess of lamp black or graphite can be removed with a soft cotton cloth and then cleaned with 1 : 1 mixture of alcohol and glycerine.

Lamination Process

Lamination is done for weak and fragile manuscripts as it helps in handling the manuscripts safely.

Palm-leaves having acetone insoluble writings can be reinforced by chiffon lamination. It is a cold and reversible method.

Slightly larger sheets of chiffon cloth and cellulose acetate film should be placed on a glass respectively. Over it palm-leaf is placed. Then again over the palm-leaf a sheet of, slightly larger in size than the palm-leaf, cellulose acetate and chiffon cloth is placed respectively. A cotton swab dipped in acetone is gently rubbed over the chiffon. The assembly is turned over immediately and pressed with hand. The other side of the leaf is likewise treated and the leaf is dried under pressure. After that the chiffon is trimmed by keeping margine of 3 cm. all around. C. B. Gupta (1974) suggested the lamination method which employed a use of cellulose acetate foil under heat and pressure at 60-70°c for two minutes.

---

[3] Suryawanshi, D. G., Nair, M. V. and Sinha P. M.: "Improving the flexibility of palm-leaf" "*Restaurator*" Vol. 13, 1992.

[4] Nair, M. V. "A New Method for Relaxing Palm-leaves." *Journal of Conservation of Cultural Property in India* Vol. XVIII-XX 1985-87.

Conclusion

Plam-leaf is an organic material and is a plant product. It is also hygroscopic in nature. Therefore, palm-leaves are more sensitive to climatic changes of the atmosphere to which they are exposed. The main problems associated with palm-leaves are discolouration, insect infestation, fungus attack, splitting of the surface and brittleness together with loss of strength. The deterioration is caused by different agencies. As they are natural we cannot stop it, but if we take a little care, we can minimise the action of different deteriorating agencies. For that we can take following preventive measures for enhancing life of the plam-leaf manuscripts:

1. Maintain the climate of a storage area i.e. optimum temperature should be 20°C to 22°C and relative humidity should be 55% to 60%.
2. As palm-leaves are weak and brittle, they should be handled with care.
3. It is found that generally red is the repelling colour for the insects that attack books and manuscripts Silk is also remarkably immune to book worm. So red coloured silk should be used for wrapping palm-leaf manuscripts.
4. Periodical checking, insecticidal and fungicidal spray is important in order to preven any further hazard.
5. Placing of repellents and antifungal agents are essential to keep the insects and fungal spores away.
6. The best method of storing the manuscripts is to keep them in boxes made of cardboard or wood.
7. Provision should be made in the storage area for adequate circulation of air.
8. Falling of sunlight, directly on palm leaves should be avoided.

---

5. Talwar, V. V. "a Note on Rehabilitation of a palm leaf Manuscript." *Journal of Conservation of Cultural Property in India*, Vol. XII, 1979.

લેખકોને :

૧ પાનની એક જ બાજુએ, ટાઈપ કરેલા અને એ શક્ય ન હોય તો શાહીથી સુવાચ્ય અક્ષરે લખેલા લેખો મોકલવા. ટાઈપ નકલમાં ટાઈપકામની ભૂલોને સુધાર્યા પછી જ લેખ મોકલવો. ગૂજરાત વિદ્યાપીઠના જોડણીકોશ પ્રમાણે જોડણી રાખવી આવશ્યક છે. લેખની મૂળ પ્રત જ મોકલવી. લેખની કાર્બન નકલ મોકલો ત્યારે તે અંગેનું સ્પષ્ટ કારણ જણાવવું.

૨ લેખમાં અવતરણો, અન્ય વિદ્વાનોનાં મંતવ્યો ટાંકવામાં આવે તો તે અંગેનો સંદર્ભ પૂરેપૂરી વિગત સાથે આપવો અનિવાર્ય છે. પાદટીપમાં એ સંદર્ભની વિગત આપતાં લેખક અથવા સંપાદક/સંશોધક (અટક પહેલી), ગ્રંથ, પ્રકાશક, પ્રકાશનવર્ષ, આવૃત્તિ પૃષ્ઠ, એ ક્રમ જાળવવો જરૂરી છે.

૩ 'સ્વાધ્યાય'માં છપાયેલ સર્વ લેખોનો કૉપીરાઈટ મહારાજા સયાજીરાવ યુનિવર્સિટી, વડોદરા હસ્તક છે. લેખકે અથવા અન્ય કોઈએ લેખમાંનો કોઈ અંશ લેખિત પરવાનગી વગર પુનર્મુદ્રિત કરવો નહીં.

૪ સંક્ષેપશબ્દો પ્રયોજતા પહેલાં એ શબ્દો અન્ય સ્થાને પૂરેપૂરા પ્રયોજેલા હોવા જોઈએ.

૫ પાદટીપોનો ક્રમ સળંગ રાખો જે તે પૃષ્ઠ ઉપર તે તે પાદટીપોનો નિર્દેશ જરૂરી છે.

સ્વાધ્યાય

સ્વાધ્યાય અને સંશોધનનું ત્રૈમાસિક

સંપાદક : **રામકૃષ્ણ તુ વ્યાસ**

વર્ષમાં ચાર અંક બહાર પડે છે—દીપોત્સવી અંક, વસંતપંચમી અંક, અક્ષયતૃતીયા અંક અને જન્માષ્ટમી અંક.

લવાજમ :

—ભારતમાં...રૂ. ૪૦=૦૦ પૈ. (ટપાલખર્ચ સાથે)

—પરદેશમાં...યુનાઈટેડ સ્ટેટ્સ ઑફ અમેરિકા માટે...૧૨=૦૦ ડૉલર (ટપાલખર્ચ સાથે)
—યુરોપ અને અન્ય દેશો માટે...પૌં. ૭=૦૦ (ટપાલખર્ચ સાથે)

આખા વર્ષના ગ્રાહકો લવાજમના વર્ષની શરૂઆતથી જ નોંધવામાં આવે છે. લવાજમ અગાઉથી સ્વીકારવામાં આવે છે. લવાજમ મોકલતી વખતે કયા ગ્રંથ માટે લવાજમ મોકલ્યું છે તે સ્પષ્ટ જણાવવું. લવાજમવર્ષ નવેમ્બરથી ઑકટોબર સુધીનું ગણાય છે, જે આ સરનામે મોકલવું—**નિયામકશ્રી, પ્રાચ્યવિદ્યા મન્દિર, મહારાજા સયાજીરાવ વિશ્વવિદ્યાલય, રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ, વડોદરા-૩૯૦ ૦૦૧.**

જાહેરાતો :

આ ત્રૈમાસિકમાં જાહેરાતો આપવા માટે લખો—

સંપાદક, 'સ્વાધ્યાય', પ્રાચ્યવિદ્યા મંદિર, રાજમહેલ દરવાજા પાસે, રાજમહેલ રોડ,
વડોદરા-૩૯૦ ૦૦૧.

Review Article

ĀDI ŚANKARĀCĀRYA

(12th Centenary Commemoration Volume)

By

A. G. JAVADEKAR*

General Description of the Volume

In order to pay respectful tributes to the memory of the great Ādi Śaṅkarācārya, Directorate of information, Government of Gujarat, Gandhinagar, published this volume in April, 1992. The occasion was to commemorate the 12th centenary of the birth of Ādi Śaṅkarācārya accepting that his birth was in 788 A.D. and he lived upto 820 A.D. The volume is of 233 pages, with additional initial 12 pages of the size of 28 by 22 c.m.s. On the front cover page the coloured picture of Ādi Śaṅkarācārya is beautifully printed. On the last cover page, his picture along with the four disciples is printed, and below it Ācārya's famous "*Narmadāṣṭakam*" is given. This selection is indeed apt, because of the present big Narmada Sarovar project undertaken by the Gujarat Government, and which is bound to materialize in the near future. The Chief minister of Gujarat, *Shri Chimanbhai Patel* rightly puts his finger on the close relationship between the great saintly ācārya and the Gujarat State. In his foreword he refers to ācārya's finding his Guru on the bank of Narmada and his establishing one of his Maṭhas in Dvarka. *Shri Sarup Singh*, Governor of Gujarat in his message has paid glowing tributes to the multifaced personality of Śaṅkarācārya, whose message was of integration, enlightenment and advaita.

The editorial work was entrusted to *Dr. Gautam Patel*, of the Sanskrit Department of St. Xavier's College, Ahmedabad. He was able to get as many as fifty articles from scholars from India, and also from U.S.A., U.K., Canada, Japan, Yugoslavia, Rome etc. As the editor himself says in his editorial, " all the articles are of not equal literary or research value " some have given descriptive papers on Śaṅkarācārya's philosophy, highlighting some aspect of his thoughts. Some have made comparisons with some other philosophers. Some have only paid their tributes. The editor took the decision of arranging the articles only alphabetically instead of classifying them in any manner.

I have found some articles only to make a show of scholarship without any contribution in substance. One such article has as many as 131 foot notes, robbing the author himself and others of space for the worth while matter. That

---

Journal of the Oriental Institute, Vol, 42, Nos. 3-4, March-June 1993 Issue, pp. 173-187.

* 13, Patel Colony, Siddhanath Road, Vadodara-390 001.

article makes an inventory of commonly expected ethical virtues like donation, purity, mental balance, mercy, self-control, tolerance. dharma, faith, truth etc., and avoidance of cruelty, violence, irritation, jealously, greed, anger etc. These according to the author *Dr. Narang*, are the ethical values preached by Śaṅkarācārya, in his writings which have been merely referred to by the author. In my opinion, the reader does not become a whit wiser regarding Śaṅkarācārya's contribution to Ethics. There is, again, one page article by *Dr. S. K. Sen* on "Ethical relevance of Advaita Vedānta." For the mere printing of it the author can claim a copy of this big volume, by which he profits, but none else by his contribution. Similarly there are articles from great writers only extolling Ādi Śaṅkarācārya, and thus paying their personal tributes to him. But these articles make the reader no more wiser regarding the great Śaṅkarācārya's thought or work. Obviously it was difficult for the editor to avoid these articles, inspite of their commonplaceness, which the authors also must be in the know.

Of course, that does not mean that the volume has not much to offer. I only wanted to bring out the difficulties which Editors often have to face while publishing such volumes to commemorate any great personality. The above articles referred to are not the only ones like that, there are some others too which are merely so. But they could not be helped.

12th centenary or 25th centenary?

But before proceeding further. I must draw attention to the two articles on the Date of Ādi Śaṅkarācārya. One is by *Dr. P. George Victor* and the other is by *Dr. S. D. Kulkarni.* The former makes an appraisal of the studies in Indian Antiquary, and referring to the well-known researchers in this field like V. B. Pathak, K. T. Telang, Max Muller, Bhandarkar, Belvalkar, Das Gupta and others, endorses the conclusion that the date 788 to 820 A.D. is the correct one, being supported by both history and tradition. The author himself has nothing to say.

S. D. Kulkarni, on the other hand, has studied these evidences, and in addition has taken the histories of Nepal and Kashmir into consideration regarding the visits of Ādi Śaṅkarācārya to these places in ancient times. He has also valued the original traditions of the Mathas established by the first Ācārya. And along with them holds, giving documentary evidence, that the correct date is 509 B.C. to 477 B.C.

While *Victor* only mentions these ancient dates, he has no remarks to offer for rejecting these dates, as to why the older tradition of these famous mathas should not be considered at all. The date 509 B.C. to 477 B.C. has been held for many centuries, and the date has been further strengthened by Kulkarni's researches which have been published quite some years before. Though in

Marathi his book on Ādi Śaṅkara was published some fifteen years before, in English it was published more than five years before in the great "Bhīsma Series" of eighteen volumes. Tha tbook, and the other book, the first in the series "Beginings of Life Culture and History" have made a fresh study of the Indian Chronology. If *Victor* had shown any knowledge of this even to refute Kulkarni's views, it would have served a better purpose, I wish the Editor of this volume could have sent Kulkarni's article to Victor for his comments. Though even now it is open for Victor to study sympathetically Kulkarni's views and his evidences, which have been endorsed by the Senior Śaṅkarācārya Śri Chandrahsekharendra Sarasvati of Kanchi Kamakoti Matha. He has honoured Kulkarni with the title "Itihāsa-Bhūṣaṇa". In addition, it may be noted that the Canadian Institute for Indian Studies has honoured Kulkarni with Veda Vyasa Foundation Award in August 1993. The present reviewer has his sympathies for Kulkarni's views, as he is associated as co-editor with Kulkarni.

I wish the Editor in his editorial could have mentioned this old and important view, and that, accordingly in 1991, Ādi Śaṅkarācārya had completed 2500 years from his birth Thus Kulkarni's challenge regarding this date deserves to be considered anew by the scholars. Their keeping mum does not help the truth. But prejudices and lethargy die hard.

Nevertheless, Indian Government, and many other institutions celebrated 12th centenary of the birth of Ādi Śaṅkarācārya. They and the Government of Gujarat deserve congratulations for remembring one of the greatest sons of India, to be counted on finger tips.

Comparative articles on Śaṅkarācārya

(1) *Bradley*

We will consider other articles here. First we refer to those articles which make a comparison of Śaṅkarācārya with some other thinkers. Prof. C. V. Raval makes a comparison with the great British absolutist F. H. Bradley. He brings out points of agreement and of difference between them. Both of them make a distinction between appearance or māyā on the one hand, and Absolute or Brahman on the other. But while for Bradley appearances form the content of reality, though after undergoing a transformation of the appearances in the harmonious whole, for Śaṅkarācārya, even though it is the reality that appears, the reality remains unaffected altogether by the appearance. Brahman has no internal differences, like the Absolute of Bradley. And for the same reason one cannot agree with Raval when he admits degrees of reality in Śaṅkarācārya's Advaita, as Bradley advocates in his system. In my opinion, though Bradley is one of the greatest Absolutists, his philosophy and those of some other westerners have only superficial agreements with that of Śaṅkarācārya.

(2) *Nāgārjuna*

Prof. Mahesh Mehta compares Ś with Nāgārjuna and Eckhart regarding their concepts of the Absolute. *Śūnya* of Nāgārjuna is not a bare void, it is '*tattva*' even according to him. On the other hand Brahman looks like *Śūnya* as devoid of any qualities, whether positive or negative. Brahman is neither *saguṇa* nor *nirguṇa*. But Brahman essentially is described as *saccidānanda*, and thus it is poised. according to the author, between *saguṇa* and *nirguṇa*. In my opinion, this is the description of God, and it is from the penultimate point of view. Ultimately Brahman though possessing this essence cannot lend itself to this description of God.

(3) *Eckhart*

Mehta, drawing from Rudolf Otto's "Mysticism: East and West" points out that Meister Eckharts distinction between Godhood and God is comparable with Ś's Brahman and Īśvara. Both transcend the theistic devotional mysticism of affirmation and light, and advocate Absolulistic mysticism of negation and darkness. But there is a fundamental opposition between Ś, who negates the reality of creation by taking recourse to māyā, and Eckharts Godhead, the Absolute which is potentially active, and creates real God along with the world. He suggests that Eckharts Godhead is more comparable to the Pratyabhijñā system of Kashmir Śivaism. This observation appears to be correct.

Articles on Emancipation

There are three articles on Emancipation. One is by Dr. Sitanath Goswami who makes a poser regarding the "Body of a free man". He considers arguments for and against the liberated person possessing a body, and his being affected by the *karmas*, especially *prārabdha karma*. The problem becomes important particularly because the world does not cease to exist even for the *jivanmukta*, as also for the others. Very apt quotations from *Vivekacūḍāmaṇi* have been cited. The conclusion, as is well-known is that though the world and the body of the *mukta* continue to exist, the outlook is entirely changed, and unlike the ignorant, neither the world nor the body affect the liberated, as all *karmas* have been completely destroyed including the *prārabdha* and *kriyamāṇa* from the very moment of the experience of Brahman. The free man cannot have a real body, and yet it could be of immense help for the laymen.

Thus we can make a distinction between the experience of the liberated from within, for whom the world of names and forms and his body are only apparent, and experience of the others who have an external view of the situation, who perceive the liberated as enjoying and suffering like others in the world. This applies also to *Prof. R. M. Sharma*'s article on *Mukti* in which all action becomes *nirbīja*, therefore ineffective.

Actually the real poser is: whether for the non-dualist there could be any duality between Ātman and anātman, self and body? Of course, there could be none. Similarly from the position that all this is verily Brahman, it follows that in this all, the body is not excluded. That is the so-called body is nothing other than *saccidānanda Brahman.* Therefore all other difficult questions are pseudo questions only.

Prof. Sundara Ramaiah writes on the Description and glory of *Brahmānubhava.* His emphasis is thnt there is no process or becoming in the realization of Brahman. This knowledge is intuitive, where being and knowing are identical. The delusion of manyness goes and only one is seen.

Dr. R. L. Singh writing on emancipation takes strictly an ontological point of view, and regrets that those who take an axiological view distort the Advaitic spirit. *Brahmajñāna* is realization of what already is. Like *Ramaiah* he points out that *mokṣa* is neither *utpādya,* nor *vikārya,* nor *samskārya,* nor *prāpya* being completely opposed to activity, " Release is neither an axiological category, nor a value concept, nor an ethical *el dorado,* nor a religious ideal, nor something to be possessed in a far off future, but is our eternal possession, the original endowment, the highest ontological category. " He compares S's position with Rāmānujācārya's for whom bondage is real, and hence in his system of personal theism, the entire picture changes. From *bandha* to *mokṣa* there is an activity and procedure. There is no *jīvanmukti,* but only *videhamukti. Mokṣa* is for him an ethical concept. He again points out that in Christianity too, in salvation, ' the old man becomes a new man '.

We agree that Ś consideration of *mukti* is merely the enlightenment or regaining of what appears through nescience to be lost, that there is no change whatsoever into the ontological status. Yet we fail to agree with the author that this is altogether bereft of axiology or ethics. It may be pointed out that Hiriyanna considered the whole of Indian philosophy as axiological. I may add that the Advaita is more fully axiological. There is no room here for elaborate discussion, but briefly one or two points could be made. The Indian value scheme has four *puruṣārthas* of which *mokṣa* is considered as the highest value. The distinction is made between *preyas* and *śreyas,* and of these two-fold values, *mokṣa* is *śreyas,* hence the supreme value. Moreover, Brahman which is *sat-cit-ānanda* stands for being that is simultaneously ontological, epistemological and axiological principle. That is, being that is not also knowledge and value is inconceivable. In short, it is the most valuable that has a right to exist. Therefore, axiological dimention of being is not a superimposed distortion, but an inherent ornamentation. Dr. Singh himself also describes emancipation in axiological terms, when he says it as glory, peace, the purpose of living, the heaven already in possession. The misunderstanding is the notion that value is something to be realized in future. That could be also already in possession, but not known to be so. It is only in the silence of the realization of Brahman that there is no talk of value, but then there is no talk of knowledge or being too.

Both Ramaiah and Singh refer to the status of the *Vedānta-Vākyas* in relation to the knowledge of Brahman, whether there is mediation or immediacy between the two. Singh solves the difficulty by stating that the proper person (*adhikārin*) who has already undergone some discipline, is competent to have immediate intuitive knowledge through the *vākyas*.

The above papers make an interesting reading. As distinguished from the above article of Dr. Singh, *Dr. Bhakti Srivastava* titles her article as Axiology. An absolute Monistic approach. Defining axiology as the science of the ultimate nature of reality and significance of values, she has given merely an exposition of the Advaita metaphysics and pointed out that the source of all values is the self. Self being one, helps to solve all problems of humanity. The paper does not show deeper understanding of Advaita axiology. *Dr. Bijayananda Kar* in his article brings out a valuational significance of Ś's Advaita Vedānta. Value is vitally rooted in human concern of general welfare.

Śaṅkarācārya on Gītā.

There are some five articles on Ś's interpretation of *Gītā*. *Dr. Lalita Deodhar* says that while the *Gītā* glorifies each of the Yogas, for Ś jñānayoga is alone what matters, and instead of being faithful to the text, he has foisted his philosophical view on it, that of complete opposition between *jñāna* and *karma*. One would like to agree with this allegation against Ś.

Dr. Shanbhag points out that Ś favours *bhakti* as the most important means of liberation, following Ś's *Vivekacūḍāmaṇi*. But *bhakti* is interpreted in terms of *jñāna* or *svasvarūpānusandhāna*. Commenting on *Gītā* X II Ś says, *jñānadīpena viveka-pratyayarūpeṇa bhaktiprasādasnehābhiṣiktena*." Thus it should be clear that there is a difference between the approches of the *bhakti-yogis* and *jñānayogis* towards *bhakti*, though all, including the *karmayogis* have to accept *bhakti* in some form.

Dr. Mariasusai Dhawamony also is of the view that Ś is not opposed to *bhakti* as is supposed. Not only is this clear from Ś's devotional hymns, as well as his actual life and practice, but also from his *Gītā bhāsya*. The author first elaborates Ś's conception of God in the light of the *Gītā* and asserts that there is no difference between *Brahman* as *nirguṇa* and *Īśvara* as *saguṇa*. *Gītā*'s Kṛṣṇa has all attributes of the supreme Being. In *bhakti* God and the devotee mutually participate, Ś extolls wise devotee, *jñānī bhakta*, where devotion and knowledge are united. The author succeeds in carrying the reader to conviction of the high place given by Ś to *bhakti*, ahd which in equated with Jñāna.

Himansu Chakravarti gives a statistics of the use of the terms *bhakti* and *bhakta* in 28 entries in the *Gītā* and how Ś comments on them. Sometimes *bhakti* is equated with, and sometimes subordinated to *jñāna*, and on 16 occasions no comments are made. He opines that those who consider Ś as averse to *bhakti* are mistaken. He also refers to Ś's *bhakti* hymns. The author refers to Madhusūdana Sarasvatī's commentary in which he makes good the neglected elements of *bhakti* in Ś's interpretation.

Ramesh Betai makes a comparison between Ś and Gandhiji regarding their interpretation of the *Gītā* Many great men have been inspired by the *Gītā*, and Ś and Gandhiji of so distant ages also have been so inspired Yet their accounts of the teaching of the *Gītā* very much differ. Ś stresses *jñānayoga* and *sannyāsa* regarding *Gītā* as a *mokṣa-śāstra*, completely neglecting the first chapter and the first ten verses of the second chapter. Ś also fails to convince especially when the *Gītā* clearly advocates action, as also devotion, but Ś undermines these, though Ś himself was a great *karmayogī* in his life, inopite of his Jñānayoga.

Gandhiji, on the other hand is a man of action and devotion. He treats *Gītā* as a work on religion, ethics and philosophy, all combined into one, He teaches *anāsaktiyoga*. *Jnāna* and *bhakti* are subsidiary to *karma* and all the three to *anāsakti*. Gandhiji looks upon the *Mahābhārata* as allegorical, lord Kṛṣṇa does not justify physical warfare, but teaches *anāsakti* to Arjuna. Gandhiji also derives his message of *ahimsā* and *satya* from the *Gītā*.

It is obvious to an impartial student that both these great men have their great prejudices for their own view-points, which are imposed on the *Gītā*. The neglect of the basic importance of the first chapter is unpardonable in both the interpretations. There are some indications of the mixture of allegory, but to cast doubt on the historicity of the *Mahābhārata* war is not easily acceptable. It is true that the basic value for Kṛṣṇa also is of *ahimsā*, and yet he stands for a righteous war that is the prime duty of the warrior, against the extremist enemies, even though they be kith and kin. The author Betai has a soft corner for Gandhiji's teaching.

Practicality of Advaita Vedānta

Dr. S. O, Ramakrishnan, in an elaborate article, discusses the values in contemporary Indian society and shows how these could be implemented on the rock foundation of Absolute idealism advocated by Ś. Ś stands for the basic value of man and humanism, which is both self-centred and other-centred. One spirit runs through man and nature that makes fraternity of religions possible. Ś's teaching of the synthesis of *ṣaṇmata* could be extended to all the present religions. Ś could succeed in uniting 59 kingdoms of his times. The economic standard could be improved along with the spiritual quality of life. Ś could be regarded as supersocialist respecting the *cāṇḍāla*. Mere theory of advaita is not enough, its application in concrete life is expected.

Vijay Pandya in a short note, upholds the practicability of Vedānta against the critics. Similar is the trend of *Dr. N. C. Tyagi*'s paper on practice of Vedānta. He emphasises *Viveka* and *Vairāgya*.

Trevor Leggett in his article on "Karmayoga and Kriyāyoga" we get acquainted with a hitherto unknown commentary on *yoga* claiming to be by Ś, first published in 1952 as No 94 in the Madras Govt. Oriental Series. This author has published its English translation: Keyan Paul international 1989. It is a long work being a *vivaraṇa*-sub-commentary on the *Vyāsa-bhāṣya* on Patañjali's *Yoga-sūtra*. Though Ś does not accept the dualistic Saṅkya-yoga metaphysics he is not averse to the yoga discipline as such. The author shows some similarities between Gītā's *karmayoga* and Patañjalis *kriyā-yoga*, though only minor.

Dr. Dharmadhikari draws attention to Ś accepting *karmakāṇḍa* for the continuance of *yajña-cakrapravartana*. Only it is to be freed from desire to become real *karmaniṣṭhā*. Then it becomes the means for *jñānayoga*. *Prabhakar Apte* shows how Ś provides for the introverts and extroverts in his teaching of the daily practical life. Though an Absolutist, he makes room for the Theists, though refuting the philosophical tenets of Bhāgavatas and Pāñcarātras, he accepts their socio-religious teachings. He endorses the diary of the division of the day prescribed by them—*Abhigamana*, *Upādāna*, *ijyā*, *svādhyāya* and *yoga*. Usually this side of Ś's practical teaching is not attended to, being carried away by his metaphysics.

Some problems (a) *Vṛtti Bodha*

Dr. S. L. Pandey, writing on Ś "Two Factors of Knowledge", attempts an articulation of the pathway and definition of knowledge. The two factors are idea (*vṛtti*) and notion (*bodha*) Togetherness of these two constitutes knowledge which is indivisible. His elaboration is intelligent but the impression created is that he deals with mental knowledge on the *vyāvahārika* plane, 'No mind, no knowledge, no experience, no notion'. He deals with God as the universal mind which holds knowledge or truth in its purity. He identifies truth and good, and yet regards artistic and moral knowledge as decorative superimposition or *arthavāda*. Though poetry, art, theology often distort the truth, however, the author overlooks the advaitic position that *Brahmjñāna* is beyond mind and its *vṛttis*.

(b) *Right of Sūdras to Brahmavidyā*

Dr. G. L. Suthar discusses Ś's views about the right of śūdras to *Brahmavidyā*. He opines that Ś's objections to the eligibility of śūdras through the Vedic study must be taken only on the empirical plane of social custom. There could be no objection on the direct transcendental level. There, only four-fold moral preparation is self-sufficient qualification. In the present context, it appears, that the discussion is not of much significance. History has amply shown that the sūdras and women have produced great saints, independently of the theoretical study of the Vedas. Even for Ś the enlightened *cāṇḍāla* was praiseworthy as Guru.

(c) *Nature of Sannyāsa*

In a well-informed and documented article, *Gautam Patel*, the editor of the present volume, has discussed Ś's special contribution to the concept and practice of *sannyāsa.* Starting with the meanings of the term *sannyāsa* in the dictionaries and Sanskrit lexicons, he points out vagueness of the term and gives some equivalent like bhikṣu muni, parivrāt, parivrājaka, yati etc. The word *sannyāsa* was not much in vogue in the Vedic and later literature, though the implied way of life is referred to. There was no unanimity regarding which *varṇas* were eligible for *sannyāsa,* though śūdras were definitely exempted. The main idea was to quit all worldly actions, and live an excluded forest life of meditation for the ideal of self-realization. He was allowed to beg for food.

The *Gītā* does not recognize *sannyāsa* as an *aśrama*, but, as a *sannyāsa-yoga* in which actions cannot be abandoned, but duties must be performed without desire of fruits. Thus the concept differs from smṛti literature.

Śankarācārya accepts the physical aspects of renouncing household etc. from the smṛtis and combines it with the psychologico-spiritual detachment as taught in the *Gītā,* thus giving a new dimention to the concept of *sannyāsa.* He was also influenced by the need of days of *saṅghas* and *vihāras* of the Jains and Buddhas, and thus established *Maṭhas* for the active propagation of the reformed Hinduism. Thus he revolutionised the concept of former parasitical inactive *sannyāsa,* making it dynamic and positively helpful to society inspite of jñānayoga.

Śaṅkarācārya's Advaita

Dr. Solomon in her scholarly article has discussed a few salient points in Ś commentary on *Bṛhadāraṇyakopaniṣat,* where Ś has opened his heart more freely than commenting on *Brahma-sūtra,* thus inspiring his followers propagate his uncompromising non-dualism. Ś would not have any luke-warm advaitic interpretation as sometimes found in Bhartṛprapañca. Like Daniel Ingalla she feels that Ś is more original in his commenting on this *upaniṣat* than on *Brahmasūtra.*

Dr. Abhedananda Bhattacharya gives a very good exposition of Ś's concept of Reality and Appearance. He is particularly interested in removing the misconceptions regarding the *mithyātva* of the world. Of course, it is well known *mithyātva* or falshood is different from the absolute *asat.* Nor is the world real in the absolute sense of Brahman which alone is *sat. Sat* and *asat* are contraries and are inapplicable to the world. No philosopher can outright deny the objectivity of the world, as the subjectivists and vijñānavādins mistakenly do. The advaitins deny reality to the phenomenal world apart from Brahman. In this connection the author discusses the theory of causation and upholds *satkāraṇavāda* as distinguished from *satkāryavāda* or *pariṇāmavāda* and justifies *vivartavāda*. The name advaita suggests the denial of duality or difference, but the denial is meaningful only when the duality is presupposed to exist. If the world were not experienced it could not have been denied. It is the falsity of the world of *nāma-rūpa* that requires to be shown before the reality of Brahman.

These is one difficulty, as it appears to me, in Bhattacharya's explanation. If *nāma-rūpa* or *māyā* did exist even in implicit form in Brahman before their manifestation as world, does the Brahman not suffer from internal variety of differences? But Brahman is regarded as devoid of internal differences (*svagata-bhedaśūnya*). The author's explanation compromises with this absoluteness of Brahman. Probably the solution lies in interpreting the *nāmarūpa* as *cidvilāsa* or resorting to *ajātavāda*.

Paul Deussen on Śaṅkarācārya

Wilhem Habfass, in his article on the German scholar Paul Deussen and Śaṅkarācārya draws our attention to Deussen's contribution to making S's philosophy known to the western world. According to Deussen, true perennial philosophy is metaphysics of the Absolute Reality as given by Ś, and also independently by the great thinkers like Plato and Kant. Deussen gave a memorable lecture hundred years before in 1893, in the Royal Asiatic Society branch in Bombay. He spoke "on the philosophy of the Vedānta in its relations to occidental metaphysics." He urged his Indian friends not to neglect the great heritage of Advaita Vedānta and to explore and actualize its potential for the moral regeneration of India and the world. He distinguishes the western currents of empiricism, realism and materialism, and warns against them. He favours Advaita as against the other non-advaitic Vedānta, and expresses his happiness that seventy five percent of Indians follow Advaita. Deussen distinguishes the esoteric teaching of *nirguṇa* Brahma for the blessed few, and the exoteric teaching of *saguṇa* Brahma for the general public.

Deussen sees in *tat tvam asi* simultaneously teaching of metaphysics and morals. The gospels gave the highest law of morality, Love thy neighbour as thy self. But why? The answer is not in the Bible. That we get in the nature of things because you are your neighbour, as adwaita teaches.

Deussen extols the state of *jīvanmukti*, because there is no event called death. Advaita is the greatest source of highest morality. Advaita is the greatest consolation in both life and death, hence he advises-Indians keep to it.

Thus, this understanding of Advaita answers to all objections against the possibility of ethics in Advaitism.

Deussen's advice regarding Vedānta has been largely preserved. But it is also true that the western trends of empiricism, positivism, realism and above all cāvrāka type of materialism have been very much on the increase. Some Indian teachers of philosophy hold the opinion that there is nothing like philosophy in India, what passes by that name is only theology, and this they have learnt from their occidental gurus. Deussen would be shocked to learn this, if he could return.

Khyāti-pañcaka and Adhyāsa

Dr. Laxmesh Joshi discusses the *Khyāti Pañcaka* according to Ś in the *Brahmasūtra*. It is one important topic in Indian Epistemology. The attempt is made to answer the question as to what kind of knowledge (*khyāti*) takes place in erroneous knowledge. To tell this is to tell the *khyāti*. The author uses the words *adhyāsa* or *khyāti* often, which appears to be not quite correct. Ś has defined *adhyāsa* variously in his bhāṣya without naming any *khyātis*, various reasons are given as to why Ś starts his bhāṣya with the introduction of *adhyāsa*. The sum and substance is that inspite of the eternal omnipresence of Brahman or Atman, it has fallen into the beginningless natural error of superimposing the characteristics of the not-self or anātman on oneself, and labour under this illusion of really non-existent bondage. The author has briefly described the *khyātis*-*Ātma-khyāti*, *asat-khyāti*, *akhyāti*, *anyathāk-hyātī*, *viparīta-khyāti* and *anirvacanīya-khyāti*. The last *khyāti* is advocated by Ś and it constitutes that best explanation as to what happens in *adhyāsa* or wrong knowledge. Ś himself has not given the names of the advocates of the different *khyātis*. Later on Rāmānujācārya had advocated *satkhyāti*. Ś advocates " *sat-asat-vilakṣaṇa anirvtacanīya khyāti* ".

Complimentary Articles

Dr. S. R. Bhatt has given a faithful and lucid account of Ś's thought regarding the main metaphysical topics. I would like to make a small correction in his account of *arthāpatti* argument for *māyā* as referred to by him in Rāmadāsa's Marāṭhī " *Dāsabodha* " (7-3-4). The method used there is *adhyāropa-apavāda* rather than the *arthāpatti pramāṇa*. The translation of that verse is " First raise a falsehood, then knowing it to be so, eliminate it, then the truth will naturally be established within us. " Rāmadāsa does not give the Algebraical equation as Bhatt appears to suggest. That is given by Kirtikar in his *Studies in Vedānta*. It is as follows :

$x^2 + 2x = 24$ To solve this equation

$x^2 + 2x + \underline{1} = 24 + \underline{1}$ first 1 is added to both sides

$(x + 1)^2 = (5)^2$ making each a complete square.

$x + 1 - \underline{1} = 5 - \underline{1}$ Then removing 1 from each side,

$x = 4$ we get the value of x as 4.

Māyā is like this borrowed figure one.

Dr. R. T. Vyas draws attention to the metaphysically unique position that Ś takes in establishing the logical priority of subjectivity as against the common objectivistic position found in especially western philosophy. Thus following *Bṛhadāraṇyaka* the author points out the following steps: (a) knowing the self in the self (b) knowing everything as a result of knowing the self (c) knowing everything as the self and (d) becoming one with everything that exists. This subjectivity he regards as the foundation stone for a philosophy suited for the science age—the only hope for the future.

Dr. S. G. Kantawala takes a review in legacy between Gauḍapāda as paramaguru and Ś as regards their philosophical views. Though both are strict adherents to Advaita, yet as a commentator Ś has freedom to deviate here and there to express his own views. As many as forty five foot-notes are given.

Dr. Elayath, discussing the relevance of Ś's ideal says that the Advaitic ideal demands that one should treat all living beings as oneself, mere self-realization is not enough. The author illustrates M. Gandhi and Vivekananda as neo-advaitins. Ś is interpreted as advising, " Change yourself before changing the world ". " Change yourself through changing the world ".

R. R. Pandey has traced the role of Ś's Vedānta in natural integration. The Neo-vedāntins were responsible for bringing back India's freedom. He has referred to many national leaders and saints who were inspired by Advaitism.

M. L. Sharma sets Ś's spritual humanism as against the common sense humanism of Protagoras, scientific humanism of Auguste Comte and Radical or new humanism of M. N. Roy (as against the materialist Marxian humanism). The author could have done well by referring to Pt. Deen Dayal Upadhyaya's version of spiritual humanism. In my opinion the ideal of cosmic spiritual unity-inclusive of all existence, mineral, vegetative, animal and human, forming one family—is superior to mere homo-centric idealism of humanism. It is this sosmic ideal that Ś advocates on the basis of advaitism, which exceeds humanism.

Dr. Mrs. Vedwati Vaidik writing on the Relevancy of Ś's thought in modern times gives a picture of general ethical life as derived from the Upaniṣads and the *puruṣārthas*. There are thirty five footnotes

Dr. Shuchita Mehta gives a lucid description of the absolutistic idealistic thought in the *Brahma-sūtra* according to Ś dealing with the usual topics of *adhyāsa*, empirical realism, *avidyā*, God and *jīva* with sixty one footnotes.

Dr. Baldev Raj Sharma's article on ' Man and his Goal according to Ś ' gives a general outline of the nature of man as self, as distinguished from not-self. Yet his goal of self-realization consists in experiencing self even in the not self. He gives thirty four footnotes.

R. D. Nirakari, as the title suggests, gives an exposition of the general teachings of Advaita.

Dr. B. G. Chandarana gives a brief account of the distinction between the *nirguṇa* and *saguṇa Brahman* and the *sādhanā* corresponding to each of them.

Dr. R. N Aralikatti writes a brief article on Ś as a champion of unity and a practical social philosopher. He strongly refers to the onslaughts from Islamic religion while describing the chaotic conditions before Ādi Ś. This is surprising.

Nani A. Palkhiwala gives his high tributes to Ś as the builder of the empire of the spirit. He shows how the developments in the modern sciences confirm Ś's insights into the nature of reality.

Rada Ivekovic's article " Of first and of last things " gives readings from *Bṛhadāraṇyaka-bhāṣya* compared to some contemporary western philosophers. This is rather an unusual paper, probably oriented to existentialism, making death the principal subject along with birth. He refers to metaphor of horse-sacrifice which suggests the relation between man and woman, where man dominates and the woman plays a subdorinate role.

Dr. T. R. Sharma in his interesting paper discusses the question of the creative process. How can Brahman as *Iśvara*, who is *sarvajña* create a world which does not affect the non-dualism of existence ? The author suggests that *jīva* is a counterpart of *Iśvara*. And just as *jīva* can through imagination create his own world without jeopardizing the unity of its own existence, similarly through power of *māyā* or *ajñāna* God shows his creativity.

Vasant Parikh writing on Ś's *bhāṣya* on *Viṣṇusahasranāma* shows how the diligent commentator explored secret of each name from the high pedestal of absolutism, and covered the gamut of cultural and religious forment, bringing out harmony in the sects. The author also shows how Ś covers all incarnations, and how he interprets the same name like '*puruṣa*' 'Keśava' 'Vāsu' etc. differently. That is, though the name apparently is one, it stands for different meanings.

Personality of Śaṅkarācārya—a poet.

Shrinivas Rath's article on Ś as poet throws good light upon this aspect of Ś's personality. The author blames the critics of Ś's *Saundaryalaharī*, who getting absorbed in the metaphysics of the poem, have failed to make a sensible literary appreciation of Ś's poetic talent The author himself in this article gives brief beautiful appreciation of the following—*Bhaja govindam*, *Ṣaṭpadī*, *Saundaryalaharī* and *Devyaparādhakṣamāpanastotram.* He has also pointed out that in this last stotra the stanza "*parityaktvā devān*" is an interpolation, and he has given apt reasons for the same. The Author opines that Ś's love for his mother made him every inch a poet. Rath's own poem " *Śaṅkara tava bhāṣitam vijayate* " is printed in the beginning of the present volume.

Prof. V. A. Sharma's article is on the integral personality of Ś. But the heading is misleading since the author only brings out some of the characteristics of Ś while he writes commentary, of which some examples have been given. The author brings out Ś's tolerant attitude, constructive and accommodating approach, impartiality etc. But these characteristics seen in commentory cannot be regarded as constituting the full integral personality. Ś has many dimensions to his personality which remain to be shown.

Unifier of India

Dr. Rajendra Nanavati describes Ś's victorious tour of india based on two oldest works, Swāmī Vidyāraṇya's *Srimat Śaṅkaradigvijaya* and Anantānandagiri's *Śrī Śaṅkara-vijayam.* Vidyāraṇya became Śaṅkarācārya of Śṛṅgeri Maṭha for which he has partiality. Anantānandagiri gives importance to maṭha at Kānchi. The paper ends with Ś's giving concession to theistic views and the distinction between jīva and Iśvara. He gave a national religion and brought out unification of India.

Prolific Writer

Dr. A. N. Jani, takes more or less complete inventory of the literature of Ādi Śaṅkarācārya, with brief notes on the works, and shows how he has catered to the needs of both the intellectuals and the general populace. Dr. Jani refers to Shri K. P. Trivedi who has recorded more than three hundred works ascribed to Śaṅkarācārya. This list is extracted from Aufrecht's *Catalogus Catalogorum.* Vani vilas press of Srirangam has made available complete works of Ś in twenty volumes (1910). Shri H. R. Bhagavat published from Pune (192) Minor works of Śrī Śaṅkarācārya . Dr. Jani, appreciating his *bhakti stotras* writes, "The alliteration and rhyme. the sweet diction, enchanting imageries, apt figures of speech, variety of metres and flow of passionate devotion have made these *stotras* immortal."

Reviewer's general observations

I would like to make some brief observations on the volume. The number of the Article in the index should have been given also in the text where it is printed, for ready reference. The reader gets very brief acquaintance of the author from the address printed at the end of the article. A little more introduction, where possible and needed. should have been given, as for instance my referring to S. D. Kulkarni in this review. Much important information is missed, as to who is who. Some of them, for example, are *Mahāmahopādhyāya* like Dr. Jani and Dr. Kantavala.

How to plan the volume depends upon the editor. As a Sanskritist himself, he has invited other Sanskritists mostly. Though they are scholars in their field, more philosophers could have been better invited. For Ś's most important contribution is to philosophy. Many articles are on Ś's general Advaitic thought, repeating the same content, some so so, some too short. Such commemoration volumes are often full of eulogy, which is natural because of the greatness of the person. But it could be made an occasion for reassessment in an objective manner. Even thinkers among the non-Advaitin Vedantins could have written of some value. Some Jew and Christian scholars have participated. Similarly Jains, Buddhists & Muslims could contribute. Śaṅkarācārya is rightly credited for his synthetic genius. Can we not follow him by making this still more comprehensive? That is his genuine relevance today.

The get-up and printing is good and attractive, though the type used for Sanskrit in the foot-notes is too small, and often printing mistakes are seen. No price is kept for the volume. It is not known if it is available for sale.

But on the whole this volume has done well to pay high tributes to the multidimensional personality and work of Ādi Śaṅkarācārya, whose memory will live for ever.

SELECT CONTENTS OF ORIENTAL JOURNALS

By

P. H. JOSHI*

Annuals of the Bhandarkar Oriental Research Institute, Bhandarkar Oriental Research Institute, Poona 411 004 (India)

Vol. LXXIV, Parts I-IV, 1993

Hiltebeitel, Alf : Epic Studies—Classical Hinduism in the Mahābhārata and Rāmāyaṇa

Subhash Anand : Bali-Life-Bestowing Offering

Skyhawk, H. Van : Perceptions of Hindu Ethics in German Indology

Sheth, Noel : The Significance of Kṛṣṇa's Childhood Sports

Adrados, Francisco R. : A Genre of Graeco-Indian Literature—The Erotic Tale

Bharadwaj, Sudhikant : Linguistic Evaluation of Karmapravacanīyas

Gune, Jayashree : Paśu Sacrifice and the Śāstras

Singh, Y. B. : Roots of the Gaṇikā-Culture of Early India

Bapat, Lata : Theory of Apoha and Its Significance in Dharmakīrti's Philosophy

Debroy, Dipavali : Gods in the Mahābhārata

Madabhushi, Srinivas : Aratic Theory of Tilak—New Evidences

Lalye, P. G. : Some Salient Features of Bhāskarāya's Commentary on Lalitāsahasranāma

Dash, Subas Chandra : The Concept of Yogarūdhi—A Historical Analysis

Journal of Indian Council of Philosophical Research, Indian Council of Philosophical Research, Rajendra Bhavan (4th Floor) Dean Dayal Upadhyaya Marg, New Delhi-110 002

Vol. XI, No. 1, Sept-Dec. 1993

Sandkuhler, Hans Jorg : The Human Right to Know and the Reality of Knowledge

Karuvetil, George: Knowledge and Religious Consciousness

Staal, Frits: Tradition and Modernity

Lath, Mukund: Sanskrit Criticism

Journal of the Oriental Institute, Vol. 42, Nos. 3-4, March-June, 1993 Issue, pp. 189-193.

* Oriental Institute, M. S. University of Baroda, Vadodara

Journal of the Asiatic Society, Asiatic Society, 1 Park Street, Calcutta-700 016

Vol. XXXV, No. 2, 1993

[Professor Meghnad Saha Centenary Issue]

Bandyopadhyay, Amalendu: Contribution of Prof. M. N. Saha to the Development of Positional Astronomy in India

Sarkar, Rematosh: Saha and Calender Reform

Saha, M. N.: Different Methods of Date Recording in Ancient and Medieval India and the Origin of Śake-Era

No. 3, 1993

Chatterjee Sastri, Asoke: A Conspectus—Haridāsa Siddhāntavāgīśa as an Annalist Dramaturge

Gafurova, N. B.: Influence of Sufi Concept of Love on Bhakti Poetry

Bagchi, Asoke K.: The Animals and their Exploration of Drugs from Forests (Ethnobotany & Ethnic Medicine)

Journal of the Oriental Institute, Oriental Institute, M. S. University of Baroda, Opp. Palace Gate, Palace Road, Vadodara-390 001

Vol. 42, No. 1-2, Sept-Dec. 1992

Cholkar, V. B.: Vision of Atharvaveda and Natural Sciences

Rajendran, C.: Principles of Vedic Exegesis and the Paspaśāhnika of Mahābhāṣya

Tagare, G. V.: Date-wise Chronology of Rāma's Life (Based on the Skanda Purāṇa)

Guttal, Vijaya: Is Rāmāyaṇa a Heroic Epic?

Joshi, Natavarlal: Some Aspects of Śāntiparvan

Parikh, Vasant: A Note on Anumānakhaṇḍadūṣaṇoddhāra

Wadekar, M. L.: Nīlāmbarācārya's Littleknown Commentary on the Devīmāhātmya

Hota, Kashinath: Instrumental Cause of Inferential Cognition

Chemburkar, Jaya: Settlement of a Boundary of a Village, a Field and a House in Ancient India

Vaswani, Thrity: Science and Spirituality

Marg, Marg Publications, National, Centre for the Performing Arts, 24, Homi Mody Street Bombay 400 001

Vol. XLV, No. 4, (Pri. June 1994)

Gupta, Parmeshwari Lal: India's First Coinage—Punch-marked Coins

Mukherjee, B. N. : Artistry and Realism (Coinage of Indo-Greeks and Skytho-Parthians)

Carter, Martha L. : Coins and Kingship—Kanishka and the Kushana Dynasty

Raven, Ellen M. : Invention and Innovation—Royal Gupta Gold Coins

Maru Mandakini, Rashtra Sahitya Shodh Pratisthan, Kikani Vyaso kā Chowk, Bikaner (Rajasthan)

Vol. 5, Jan. 1994

Sharma, Ramasnehilal: Sanskṛti—Śabda Mīmāṁsā aura Paribhāṣā (Hindi)

Sharma, Ramanivas : Anupa Sanskrit Pustakālaya, Bikaner (Hindi)

Sharma, Udayavir : Bhakti Sāhitya kā Eka Hastalikhita Grantha—Nārāyaṇalīlā (Hindi)

Deyell, John : Rupar Bangla - The Politics and Religion of Medieval Bengal through Coins

Pāñcāla, Panchala Sodha Sansthana, 52/16 Shakkar Patti, Kanpur 208 001

Vol. 6, 1993

Tripathi, Krishnakumar : Purātana Tīrtha Baksara tathā Daundiyakheḍā kā Sanskṛtika Itihāsa (Hindi)

Mishra, Rajachatra : Pañcāla kī Vyutpatti evam Utpatti (Hindi)

Dvivedi, Kailash Natha : Sanskṛta Sahitya meṁ Pañcāla Itihāsa ke Kucha Bikhare Sūtra (Hindi)

Dev, Pranava : Iṭāvā Janapada meṁ Pāñcālī Sanskṛti ke Pramukha Kendra (Hindi)

Vishvakarma, Ishvarasharan : Bhāratīya Kālagaṇanā evam Harṣa Saṁvat (Hindi)

Kapur, Shailendranath : Pañcāla ke Jyotiṣācārya—Varāhamihira (Hindi)

Upadhyaya, U. N. : Historicity of Ekachakrā

Shukla, K. S. : The Beginning of Iron Age in India

Mishra, Shyam Manohar : Some Aspects of Agriculture as Gleaned from the Amarakośa

Gupta, Chandrasekhar : A Survey of Manuscripts and Archives in Vidarbha Region

Sāgarikā, Sagarika Samiti, Mahamanapuri, Varanasi 5

Vol. 31, No. 2, V.S. 2050, 1993-94

Upadhyaya, Ramaji: Bharatiya-Sanskṛtī-Sarvasvam (Sanskrit)

Tiwari, Shailkumari: Dhvanitattvādhvāvalokanam (Sanskrit)

Upadhyaya, Ramaji: Tīrthadarśanarahasyam (Sanskrit)

Shodha Samaveta, Shri Kaveri Research Institute, Ujjain-456010

Vol. III, No. 1, Jan-Mar 1994

Arya, Surendrakumar: Ujjasinī kī Mūrtikalā (Hindi)

Jain, Prakashchandra: Vardhamānapura kī Pahicāna kī Punarvivecanā (Hindi)

No. 2, April-June 1994

Nogam, Lakshmishankar: Jaina Sāhitya meṁ Varṇita Vijayārdha Parvata kā Abhijñāna (Hindi)

Joshi, Kedaranarayan: Baudha Kāvya-Paramparā evam Mahākavi Aśvaghoṣa (Hindi)

Malviya, Ramadhara: Udayana Kathā meṁ Pratijñāyaugandharāyaṇa aura Svapnavāsavadattam (Hindi)

[The] Sri Lanka Journal of the Humanities, University of Peradenia, Paradenia (Sri Lanka)

Vol. XVI, Nos. 1-2, 1990 (Pub. in 1993)

[D. E. Hettiarachchi Commemoration Volume]

Karunatilaka, P. V. B.: Bhumicchidranyāya—Its Significance in Early Medieval North Indian Land Tenure

Weerkkody, D. P. M.: A Note on the Gresk Names for Sri Lanka

Karunaratne, T. B.: The Healing Power of the Water of Anavatapta

Kulusuriya, Ananda S.: Sinhala Writing and the Transmission of Texts in Pre-Modern Times

Karunatilaka, W. S: The Development of old Indo-Aryan Consonant--Clusters (involving Spirants) into Pāli

Svādhyāya, Oriental Institute, M. S. University of Baroda, Opp. Palace Gate, Palace Road, Vadodara-390001

Vol. 29, Nos. 1-2, V.S. 2047-48, Nov 91-Feb 92

Dīpotsavi Vasantapañcamī Aṅka

Desai, Punita N: Brahmasūtra māṁ Nirūpita Vedanuṁ Nityatva (Gujarati)

Bhatt, Vasanta Kumar: Matsyapurāṇanī Kathāgunthaṇīmāṁ Nirvacananī Prayukti (Gujarati)

Bhatt, J. K.: Bhaktisiddhāntano Vikāsa tathā Śāṇḍilyabhaktisūtra ane Nāradabhaktisūtra—Eka Tulanātmaka Abhyāsa (Gujarati)

Mehta, R. N.: Tārā, Kurukulla ane Kurukullaśīkhara (Gujarati)

Patel, Urvashi C.: Pāṭhasamikṣāmāṁ Ṭīkākāronuṁ Yogadāna (Gujarati)

Patel, Aruna K.: Mahimabhaṭṭanuṁ Anumitānumeya Anumāna ane Vyañjanā (Gujarati)

Patel, Niranjan: Atha Śabdānu Śāsanam (Gujarati)

Wakankar, S. Y.: Subodhakusumākara Gurjara Vidvāna Pt. Somanātha Vyāsapraṇīta Eka Ajñāna Grantha (Gujarati)

Mehta, R. P.: Vīṇāvāsavadattam –Kartṛtvano Praśna

Thakral C. V.: Śrī Pritamalāla Nṛsiṁhalāla Kacchīviracita Ārādhanāśataka-Mano-Vajñānika Viśleṣaṇa (Gujarati)

[*Sri*] *Venkateshwara University Oriental Journal, Oriental Research Institute, Sri Venkateswara University, Tirupati 517 502*

Vols. XXX-XXXI, *1987-88*

Devadoss, T. S.: Perspectives on Ethical and Moral Disciplines in Śaṁkara's Philosophy

Lokesh Chandra: Nyai Lara Kidul—Goddess of the Southern Seas

Murti, M. Srimannarayana: Intention of the Speaker according to Grammarians

Chaubey, B. B.: Varieties of Interpretation of the Laxemes in the Nīrukta

Sinha, K. P.: Realisation as a Field of Science

Thite, Ganesh U.: Vrātyastoma Sacrifice

Prasad, E. A. V.: Ancient Indian Hydrology in Modern Context

Menon, M. S.: Caricature of Lokāyata Darśana (Materialism in Ancient India)

Moghe, S. G.: Dharma-śāstra Concept of Nyāsa and Sanskrit Literature

Sastry, V. Kutumba: Where Kālidāsa is Cited as Smṛtikāra

Shukla, Karunesh: Some Observations on the Language of the Works of Asaṅga (with Special Reference to Śrāvakabhūmi)

Rangnekar, Maitreyi: The Time of Establishment of Fires (Agnyādhāna)

Sharma, Priti: Citsukhācārya on Brahman and Airdyā (with Special Reference to his Abhiprāya —prakāśikā)

Kulkarni, Nirmala: Two Peculiar Sandhi Terms used by the Vyāsa-śikṣā

REVIEWS

"*Vedic Texts: A Revision*" (*Prof. C. G. Kashikar Felicitation Volume*): Editors: T. N. DHARMADHIKARI, R. S. SHASTRI & N. P. JAIN, Managing Editor: S. S. Bahulkar; published by Motilal Banarasidass Publishers Pvt. Ltd., Delhi, First Edition, 1990, Price; Rs. 200/-, pp. 23+134.

"Prof. C. G. Kashikar is one of the few scholars in recent times, who have made outstanding contribution towards the understanding of the literature and practice of Vedic ritual" and it is in the fitness of things that this volume with its own special feature is presented to Prof. C. G. Kashikar "on the occasion of his eightieth birth-anniversary as a token of gratitude on the part of the contributors...." (Preface, p. 1).

The special feature of this "Volume" lies in its contents, *viz.* instead of papers on different themes, it consists of "The specimens of the critical editions" by the scholars (the contributors here) in this "Volume" in Part II. The contributors are "quite familiar with those respective works. They are also conversant with the necessary *modus operandi*". (R. N. Dandekar, Foreword, p. 6).

The "specimens" selected from the Vedic texts in this "Volume" are as under :—

(1) *Maitrāyaṇī Saṁhitā* (*Kāṇḍa* 1, *Prapāṭhaka* 1) by T. N. Dharmadhikari (pp. 1-9 .

(2) *Gopatha-Brāhmaṇa* (*Pūrvabhāga, Prapāṭhaka* 1) by Hukam Chand Patyal (pp. 10-23).

(3) *Aitareya-Āraṇyaka with Sāyaṇa-bhāṣya* (*Āraṇyaka* 1, *Adhyāya* 1, *Khaṇḍa*s 1-3) by Munishvar Dev (pp. 24-45).

(4) *Baudhāyana-śrauta-sūtra with Bhavasvāmin's vivaraṇa.* (*Adhyāya*s 1-3) by Vijay Pal (pp. 46-65).

(5) *Āpastamba-śrauta-sūtra with the commentary* (*vṛtti*) *of Rudradatta* (*Praśna 1, Kaṇḍikā*s 1-3) by Radhe Shyam Shastri (pp. 66-85)

(6) *Satyāṣāḍha-śrauta-sūtra* (*Praśna* 1, *Paṭalas* 1-2) by P. D. Navathe (pp. 86-97)

(7) *Mānavaśrauta-sūtra* (*Vibhāga* 1, *Prāk-soma, Adhyāya* 1,) by C. G. Kashikar (pp. 98-114).

(8) *Kauśka-sūtra* (*Adhyāya* 1) by S. S. Bahulkar (pp. 115-134).

Journal of the Oriental Institute Vol. 42, Nos. 3-4, March-June 1993, Issue, pp. 195-214.

Every "specimen" (i.e. paper) has a learned introduction containing the description of manuscripts (to be) utilised in the preparation of the critical texts of the said works, printed texts, some general remarks etc. The specimen-notes contain *varie lectiones* in the footnotes to the sample critical text.

The Part I contains the "Profile", "Biodata" and "Bibliography" of works and papers of Prof. C. G. Kashikar by Sucheta Paranjape (pp. 11-23). The "Volume" has a valuable "Foreword" by Prof. R. N. Dandekar.

These specimens are of the forthcoming critical editions of the Vedic texts which are "important from several points of view and it is well-known that "critically edited texts of Sanskrit works are the *sine qua non* of any serious study and research relating to those works. This dictum, it may be added, holds good particularly in respect of Vedic works" (R. N. Dandekar, Foreword p. 3). Let us wish that the proposed critical editions of the said works are published with detailed introduction containing all relevant points as early as possible. The "Volume" is neatly printed and the editors, contributors and publishers deserve our hearty congratulations for publishing this "Volume".

Vadodara,
6-11-1993.

S. G. KANTAWALA

Reason and Tradition in Indian Thought : An Essay on the Nature of Indian Philosophical Thinking, by JITENDRA NATH MOHANTI, Clarendon Press Oxford, 1992, pp. i-x + 1-306, Price Rs. 275/-

The present work which the author characterises as dealing with theoretical reason is an attempt to show that the structure of Indian philosophical thinking, though based on tradition does not lack the elements of critical reason. In his endeavour to interpret afresh the nature of Indian philosophical thought in the light of modern Western philosophical thinking, he offers very stimulating insights into the concepts of being, consciousness, man as subject and ories person and theories of *pramāṇa* or valid means of knowledge, meaning and truth. He also discusses the ideas of time and history and while doing so removes many misconceptions, such as circularity of time as contrasted with the Western linear view of time. In this regard he rightly observes that these geometrical metaphors such as, the cycle of creation and dissolution, birth and death, etc. should not be confused with a theory of cycle of time. What the doctrine of cycles asserts is not the recurrence of events, but rather of broad patterns of values and characters. No cycle is identical with another in content. Only the moral and spiritual ideals, the patterns of individual and social behaviour are supposed to repeat themselves. He also refutes the prevailing cliches like the primacy of logical in western thought and that of intuition in Indian philosophy and concludes that logic and intuition play their legitimate role in both Indian and western thought. He leaves open the claim of practical philosophers becoming united with the absolute, unqualified Being and the *Yogi-pratyakṣa* cognizing extra-sensorial objects and entities.

The book makes an interesting reading for those who are genuinely keen for knowing the inner workings of a philosophical mind when it deals with the empirical reality and how does it move out of the mundane realms to have an immediate experience of the acosmic reality. In addition to the Index, a glossary would have been of great help to the students of this subject.

Vadodara. R. T. VYAS
20-11-1993

Essays on Hinduism, by KARAN SINGH, Pub.: Ratna Sagar (P) Ltd., Virat Bhavan, Mukherjee Nagar Commercial Complex, Delhi-110009, 1990 pp. i-viii+1-190, Price Rs. 195/-.

The work is a revised edition of the author's earlier book entitled " Hinduism," published first in 1987. It is a collection of talks and articles prepared by the author regarding different aspects of Hinduism, over a period of time. Though, according to him, Hinduism is so vast and multi-faceted that it cannot be treated fully in a volume, he has attempted to explore some of its basic and essential elements, so as to enable the reader to have a glimpse into its beauty and power. The source of his ideas on the subject has been the texts of the Upaniṣads and the *Bhagavad-Gītā*. He argues that Hinduism is not a bunch of dogmas or cults, but a religion par-excellence, a way of life that is based on the fundamental concept of God that is both transcentental and immanent at the same time. It offers a unique philosophy of life that cuts across all barriers dividing human society into various imaginary fragments and as such can become the basis for a universal creed that can stand on its own strength and can also stand the critical spirit of this scientific age, satisfying the intellectual and emotional needs of the enlightened humanity.

The main text of the work is followed by a lucid translation and commentary by the author of the *Muṇḍaka-Upaniṣad*, a leading and basic text of the Vedānta, which will prove to be of great value for those who are eager to understand this great religious tradition.

The index increases the critical value of the book which is produced with attractive format.

R. T. VYAS

Vadodara,
21-4-1994

Ritual and Speculation in Early Tantrism: Studies in Honor of Andre Padoux, Edited by TEUN GOUDRIAAN, State University of New York Press, Albany, 1992, pp. i-xv + 1-359, Price: not mentioned.

The book is dedicated to Dr. Andre Padoux, one of the leading French Indologists, as a token of regard and affection for him and for his sustained efforts to study the Tantra literature. His doctoral thesis "Recherches sur la symbolique et l'energie de la parole dans certains textes tantriques" was published in 1963 and its second edition was published in 1975. This work of Dr. Andre Podoux is rated as one of the most authentic on the subject of Tantra and has, therefore, been often quoted by scholars in their modern Indological Studies.

The present volume contains twelve very highly studied articles prepared by scholars working in the field of Indology in general and Tantra literature in particular. They are as follows:

1. *Jñāna* and *Kriyā*: Relation between Theory and Practice in the *Vaiṣṇavāgamas*,. by Helene Brunner
2. On *Puraścaraṇa*: *Kulārṇavatantra*, Chapter 15, by Gudrun Buhnemann
3. Becoming a Śiva, and Acting as One in Śaiva Worship, by Richard H.Davis
4. "Having Become a God, He Should Sacrifice to the Gods" by Vrajavallabha Dvivedi
5. The Stages of Awakening in the *Svacchanda-tantra* by Teun Goudriaan
6. *Yoga* and *Antaryaga* in *Pancaratro*, by Sanjukta Gupta
7. *Pāśupata* Studies (1), by Minoru Hara
8. Tantric Meditation: Vocalic Beginnings, by Paul E. Muller-Ortega
9. The Yogic Disciplines in the Monistic Śaiva Tantric Traditions of Kashmir: Threefold, Fourfold, and Six-Limbed, by Navjivan Rastogi
10. The Doctrines of the *Mālinivījayottaratantra* ,by Alexis Sanderson
11. The *Kubjikā Upaniṣad* and Its *Atharvavedic Character, by Jan A.* Schoterman

12. The *Pratyabhijñā* and the Logical-Epistemological School of Buddhism by Raffaele Torella

All the articles throw good light on different aspects of the tantric ritualism and speculation. The book is a must for the students of this field.

Vadodra
14-6-1994

R. T. VYAS

Yoga Sudhākara, A Commentary on Pātañjala Yogasūtra, by Parivrajaka Shri Sadashivendra Sarasvati Avadhuta, with English translation by S. Kothandaraman, pub. by Karkotaka Vayalore Trust, Madras, 1993, pp. i-x + 1-14 + 1-269, Price : Rs. 90/-

The book under review is a gloss on the *Yogasūtras* of Patañjali. It aims at interpreting the Sūtras in the light of the Kashmir Shaivism represented especially by *Śivadṛṣṭi*, *Pratyabhijñāhṛdayam* and *Spandakārikā*. The commentary is also influenced by the tenets of *Vijñānabhairava*. But the commentator himself was an adept Yogi, the gloss, therefore, may be taken to be mainly based on his personal, direct experince as regards the intricacies of the yoga techniques.

The commentator flourished around 1738 A.D. as there exists a copper plate inscription of that year, testifying to grant of land that was made at the instance of Shri Sadashivendra Sarasvati to his friend Gopal Krishna Shastri by the then ruler of Pudukota state in the Madras Presidency. Apart from this gloss, he also is known to have composed a commentary on the *Brahmasūtras* and some minor advaita works. He also wrote several hymns in praise of various deities.

The gloss clarifies in very lucid terms the complex intricacies of the original sūtras and evinces a fresh approach toward the royal road of spiritual enlightenment. The aspirants will certainly find an unfailing guide in their spiritual efforts.

The life-sketch of the commentators and the discussion of the philosophico-religious doctrines in the introduction provide an appropriate back-ground to the wonderful yoga techniques that form the central theme of the work.

The foreword by Dr. B. Krishnamurthy highlights the contribution of Indian philosophical thought, especially of the system of yoga to the religious literature of the world.

The bibliography, general Index of technical terms, the alphabetical list of the *yoga-sūtras*, and the eulogy of Shri Sadashivendra Sarasvati in Sanskrit verse add to the academic value of this brilliant work.

Vadodara
14-6-94

R. T. VYAS

Mūlamadhyamakakārikā of Nāgārjuna: The Philosophy of the Middle Way, by David J. Kulupahana, Pub by Motilal Banarsidass Publishers Private Ltd., Delhi, 1991, pp. i-xviii+1-412, Price Rs. 175/-

The work is an English translation of Nāgārjuna's magnum-opus, "*Mūlamadhyamakakārikā*" with continuous, studied and copious annotations. During these annotations and in the learned Introduction, the translator attempts to ascertain and substantiate the fact that Nāgārjuna's aim behind composing this epoch-making work was to bring to light the essential, original teaching of the Buddha, reflected in the Buddha's discourse on *samma ditthi*, right-view, to Kātyāyana in which the enlightened one exhorts him to eschew the extremes of *Śāśvatavāda*-eternalism and *Ucchedavāda*-annihilationism and instead adhere to the middle position which represents openness of mind and non-clinging to any metaphysical view. This became necessary because after the Buddha's original teaching, there arose metaphysical polemics during which the defenders of Buddha's position had to succumb to substantialism as found in the doctrines of Therāvāda and to the bodhicittavāda inherent Buddha nature akin to the upaniṣadic concept of ātmavāda as in the works of the Mahāyanists, both of which, according to Nāgārjuna represented a swerving from the true central teaching of the Buddha. The author does not agree with earlier scholars who tended to consider Nāgārjuna to be a protagonist of the Mahāyāna and tries to show him as a faithful follower of the Buddha who attempted to reconstruct his original teachings, both philosophical and practical which are interdependent and which are clearly propounded in two of his discourses, namely, the Kaccāyanagotta-sutta and Dhammacakkappavattana-sutta.

The book represents a bold, new and independent approach to the problem of Nāgārjuna's philosophical stance and provides a readable and stimulating addition to the already existent literature on the subject.

The index to the *Kārikā* and the general index appended to the work increase its research value for the serious investigators and students of Buddhist thought.

Vadodara

R. T. Vyas

The Bṛhadāraṇyaka Upaniṣad, Vol. I, Madhu Kāṇḍa, English Translation and Commentary by Nitya Chaitanya Yati, Pub. D. K. Printworld (P) Ltd., New Delhi-110015, 1994, pp. i-xxvii + 1-656, Price: Rs. 300/-.

The present work consists of only one-third part of the ancient classical work entitled *Bṛhadāraṇyaka Upaniṣad.* It contains a detailed commentary in English on the first section called *Madhukāṇḍa*, the remaining two *kāṇḍas*, namely *Munikāṇḍa* and *Khilakāṇḍa* will be published in further two volumes. It aims to bring to light the very heart of the teachings of the ancient sages who had glimpsed the truth directly on the basis of their immediate, personal experience. The commentator, himself, a philosopher and mystic, uses in his brilliant commentary his comprehensive understanding of the deeper dimensions of human being, other branches of Eastern and Western thought, corresponding scientific and literary insights and the line of modern philosophical thought. He has succeeded, therefore, in unravelling the esoteric significance of the myths, symbols and metaphors used by the seer-poets out of necessity, since the transpersonal experiences could not be expressed in ordinary language. For speech is based on the dichotomy of the subject and object both of which are transcended in the genuine spiritual experience.

The *Bṛhadāraṇyaka Upaniṣad* is the most ancient and authentic text. It is the biggest as its name *bṛhat* suggests. It has the characterics of an *āraṇyaka* wherein the ritual ceremonials were gradually giving way to cosmological speculations and meditations. The commentator has attempted to steer clear of the later theological and philosophical bias and reach the central core of the pure teachings of the ancient sages. He has also tried to examine the essential teachings in the light of the new perspectives of thought opened up by the modern scientific, philosophic and literary thinking.

The book is aesthetically produced with four appendices and Sanskrit and general indexes which will prove to be useful to the students and scholars alike.

Vadodara R. T. VYAS

Aspects of Jainology Vol. II : PT. BECHARDAS DOSHI Commemoration Volume: edited by PROF. M. A. DHAKY and PROF. SAGARMAL JAIN; published by P. V. Research Institute, Varanasi-5, 1987; Pages 10 + 232 + 140 + 120 + Plates 77, Size 25 × 18 cms.; Price Rs. 100/-

Pt. Bechardas Doshi was one of the greatest scholars of Jainology of the twentieth century. He enjoyed a unique place among Jaina and Prakrit scholars of our age not merely for his profound knowledge of the Canons of the Śvetāmbara tradition but more because of his daring to tell the truth undauntedly boldly facing the strong opposition of the orthodox section of the society. His Gujarātī book " *Jaināgamo-māṃ Vikāra Thavāthī Thatī Hānio* " and Hindi on " *Jaina Sāhitya Kā Bṛhad Itihāsa*—part I " bear ample testimony for this rare combination of sound scholarship and dauntless daring which earned him a very high regard.

In 1979 the Pārśvanātha Jaina Vidyāśrama decided to felicitate two veteran scholars Pt. Bechardas Doshi and Pt Dalsukhbhai Malvania by publishing a single volume in their honour and papers of high quality and good standard were duly received for the same. As ill-luck would have it, however, Pt. Doshi suddenly breathed his last while the matter was under print. This unfortunate eventuality compelled the editors to replan the volume which was then split into two, the first commemorating the late Pt. Bechardas Doshi and the second designed as congratulatory to Pt. Dalsukhbhai Malvania.

The book under reviews is, in this way, dedicated to the sacred memory of Pt. Bechardas Doshi. The prefactory (Note) by the editors depicts the circumstances under which the volume was prepared and published and gives a clear-cut life-sketch of Pt. Doshi.

The Volume is divided into four sections : 1 Biography, 2 Gujarātī, 3 Hindī and 4 English comprising respectively 7, 33, 15 and 14 articles. The book is adorned with as many as 77 plates and is cloth-bound with golden letters inscribed thereon. A few interesting papers may be enumerated as under :

1. सिद्धहेम-शब्दानुशासन अने मलयगिरिशब्दानुशासन—Jayadevabhai Shukla.
2. भारतीय दर्शनोमां मोक्षविचार—नगीन जी. शाह
3. जीवस्वरूप—परामनोवैज्ञानिक दृष्टिबिन्दु—ना. म. कंसारा
4. जैन अंग आगममां पूजा शब्दनो अर्थ—दलसुखभाई मालवणिया
5. जैन सप्तभंगीः आधुनिक तर्कशास्त्र के सन्दर्भ में—भिखारी राम यादव
6. क्या बोटिक दिगम्बर है?—दलसुखभाई मालवणिया
7. देवलधर्मसूत्र में ऐश्वर्यों का विवरण—लल्लनजी गोपाल
8. प्रबन्धचिन्तामणि का एक अनर्चित प्रबन्ध—शिव प्रसाद
9. Some Problems of Translating Early Jaina Texts—B. K. Khadabadi.
10. Gāthā Muktāvalī : A Newly Discovered Recension of Hāla's Saptaśataka —H. C. Bhayani.
11. Units of Length in Jaina Canons—N. L. Jain.

An outstanding feature of this commemoration volume is that certain unpublished small texts have been brought to light there-through for the first time.

The volume indeed makes a valuable contribution to the studies in Jainology in particular and Indology in general. Misprints are very rare in all the sections and the get-up also is very nice. The editors and publishers deserve our hearty congratulations for the same.

'Vareṇyan', 69 Maneesha,
J. P. Road, Vadodara-20.

J. P. THAKER

"*Social and Cultural History of Ancient India*" by MIL. BOSE, Concept Publishing Company, New Delhi-110059; 1990; Pages 163; Price: Rs. 150-00.

I have, indeed, great pleasure to welcome a new venture on the part of a modest teacher of History from Dibrugarh University, Professor M. L. Bose, an Aurobindoite and Head, Deptt. of History. He has taken pains to collect, examine and utilise all the possible sources of information—archaeological, literary and even foreign sources of ancient Indian History and Culture within his reach and has ably furnished valuable information on various phases of the subject under study.

At the very outset, Professor Bose has critically examined the diverse ethnic intrusion and foreign linguistic elements in India and has shown how India had been peopled by immigrations from times immemorial and also that the Hindus and Hinduism are the results of these racial migration and fusion.

He has elaborately discussed the evolution of social gradation, successive stages of Indian life and attainment of *Mukti/Moksha* as well. He has tried to establish that ancient Indian economy was never dependent on the institute of slavery as it was the case with Egypt, Summer etc. in the contemporary period.

His graphic presentation of the *Brahmacharya ashrama*, together with minute details of the system of education is simply admirable.

Similarly, his analytical treatment of the remaining three ashramas in various dimensions is equally interesting. We do not hesitate to agree with the author's observation that the people in ancient India viewed life as the one and continued pilgrimage to the Infinite and the Eternal.

He has then described in details the system of marriage and sex-relations. He avers that the status of women in the society was rather a sad story of their loosing superior position of the earliest times. However, he has not failed to register the reformatory (or revolutionery !) views of Nārada and Vātsāyana regarding the freedom of widows in the society.

We find Prof. Bose at his best while he is trying to explain, no doubt convincingly, the basic ideas like spirituality, religion and philosophy which shaped and governed the life of people in the ancient Indian society.

In the last but one chapter on Language and Literature, the author has narrated a lucid account of the milestones of the Sanskrit, Pali and Prakrit languages and their literature. Moreover, the glimpses of the south Indian languages and literature supply enough sparks to inspire and enlighten as well, the studious readers and ardent researchers for further penetration of the theme under reference.

Finally, the Chapter on Arts throws a flood of light on the various types and style of temple architecture, schools of sculpture, phases of painting, terracotta plaques and figurines. His critical appraisal of the Indian musical instruments and dance with all its striking features turns out to be instructing and illuminating too. Plates eight in all—at the end of the book together with the bibliography and index undoubtedly reflect the insight of the author to add to the value and weightage of this tiny volume.

However, while looking to the other side of the coin, we find that this little volume under review is mainly a text-book written specifically to help the student as to 'what they ought to read from what text on social history' and nothing more. As the author himself clarifies in the introduction, the book does not contain any fresh and further or hither to unknown data. It is neither reinterpretation of any established institution. It is a faithful account of the historical information mainly to enable the post-graduate students to have better access and insight into the original material on the subject.

It is equally difficult to compromise with the author's view that we have no written history on the life of the people in ancient India in the modern sense of the term. Here, it seems that the research-oriented and latest works on the subject have escaped the notice of the learned author.

His exclusion of the Indus Valley civilisation from the perview of the present work is undoubtedly discouraging, if not disappointing.

Similarly, his definition of history as 'the study of the human past from written literary sources' and also the statement that 'Historical period of India begins with the Aryans' is rather a much bitter pill to swallow and digest.

In my humble opinion, the archaeological sources are comparatively more important, authentic and reliable sources of information than the literary ones for not only ancient period of History but also for the mediaveal and even modern periods. They have always played, in hour of crisis and uncertainty, a decisive role in unearthing the fundamental historical truths and put us on the right track for better, convincing and critical evaluation of events and episodes into historical perspective.

It may be further argued that the avoidance of the archaeological sources and evidences or the negligence of or reluctance to accept the verdict of the same often tend to make some delicate social, religious and political issues of the society and nation more communal and complicated, if not explosive which might threaten national unity and integrity. From this view point, the book under reference remains incomplete in its scope of study which has minimised its usefulness even for the beginners in the field.

However, in spite of all these limitations, the little volume does not belittle or loose, I am sure, its usefulness and importance in ways more than one. I whole heartedly agree with the bold statement of the versatile author that volume is a faithful account of the society and culture of ancient India and also that it is primarily a help book for further and better access to the Original sources of study into historical perspective. And for this, I, hereby, convey my sincere greetings to the esteemed author, Prof. M. L. Bose, for rendering invaluable services to the subject of History.

Deptt. of History, Faculty of Arts. G. D. SHUKLA
The M S. University of Baroda.

The Faith of Ascetics and lay Smārtas—A study of the Śaṅkaran tradition of Śṛṅgerī Ed. by YOSHITSUGU SAWAI, Pub. Institut Für Indologie, Universitat Wien Austia, Europe, pages 200, Price not given, 1992.

The great Ādi Śaṅkarācārya had a personality of many-sided splendour. A *paramahaṁsa*, a *sarvajña*, he had the vision of a million years to come, and whatever he created in a short span of thirty two years has lasted more than a thousand years and will remain quite intact for a long time to come. Since he saw the truth in its real sense, whatever he uttered was incontrovertible truth itself. It is indeed difficult, if not impossible, to grasp his vision, and any attempt at it will be like measuring the immeasurable. Śrī Śaṅkara established monasteries, and four of them, called *maṭhas* are well-known and are actively functioning; there are others also. Among these four is the *maṭha* at Śṛṅgerī in Karnataka state, a part of which was the former princely state of Mysore, in South India. Dr. Yoshitsugu Sawai has made a splendid effort to capture the essence of Śṛṅgerī *maṭha*—its traditions, functioning and impact-and to present it to the world.

Brahmins in South India fall broadly into three branches: the *Smārtas*, the *Vaiṣṇavas* and the *Śrīvaiṣṇavas*. *Smārtas* are the followers of *advaita vedānta* (non-dualism) and owe allegiance to Śrī Śaṅkarācārya; the *Vaṣnavas* are *dvaitins*-dualists-and follow Śrī Mādhavācārya, and the *śrīvaiṣṇavas* practice " qualified non-dualism "—*Viśiṣṭādvaita*, and owe allegiance to Śrī Rāmānujācārya. However, Dr. Yoshitsugu's concern is only with the *Smārtas* of Śṛṅgerī, for his study relates to those who reside in Śṛṅgerī (a small town on the banks of river Tuṅga in former Mysore); and those who visit the place as a pilgrim centre-the *maṭha* as well as the abode of Śrī Śāradā, the presiding deity of Śṛṅgerī *maṭha*. The residents of Śṛṅgerī include both, the *sannyāsins* (ascetics) and the lay *brāhmaṇas* (house-holders) who are of course *Smārtas*. (*Smārtas* are *Śaivites*, in principle, but being followers of *advaita* philosophy, they do not distinguish between *Śiva* and *Viṣṇu*).

Śrī Śaṅkarācārya himself traversed the length and breadth of the country on foot accompanied by his various disciples and established the *maṭha*s (" alleged " to have established, as some western scholars think) in the selected four " corners " of the country as a part of his mission to revive and sustain the *Vedic* religion of the Hindus—generally described as *sanātana dharma*. As Sir A. A. Macdonnel (*A History of Sanskrit Literature*) has observed. Śrī Śaṅkarācārya was such a towering personality that there have been many biographies depicting his life and works, and most of these are titled " Śaṅkara's Conquests " (*Śaṅkara Vijaya*). There are variations in the contents and details from one book to another but his greatness as founder of the six paths (doctrines) and of the four *maṭhas* apart from his immortal writings like the commentaries on the *Upaniṣads*, *Brahmasūtra*s and the *Bhagavad Gītā*, as also his individual contributions to *vedānta*, and his innumerable compositions (only a few are available today) and hymns are uniformly acknowledged in all the biographies.

Dr. Sawai, has depended on one biography, namely *Śāṅkaradigvijaya*, of Śrī Mādhava, largely because Śṛṅgerī *maṭha* itself respects and accepts this particular work. However, in the whole work of Dr. Sawai (which is his Ph.D. thesis to the Harvard University) there is no reference to any other biography of Śrī Śaṅkarācārya. Śrī Mādhava (ācārya), the author of *Śāṅkaradigvijaya* was himself a mighty personality among heads of Śṛṅgerī *maṭha* (called *jagadguru* and *maṭhādhipati*) as well as in Indian history. As Vidyāraṇya, he was responsible for the founding of the great Vijayanagar empire in the south. (However, Professor Daniel H. H. Ingalls of the Harvard University in his foreword to the present word disputes the authorship of *Śāṅkaradigvijaya* of Mādhava-Vidyāraṇya).

The main concern of Dr. Sawai in this work is the operation of the " *Śaṅkaran* Tradition " in Śṛṅgerī. Therefore, he starts with the explanation of the two important components of the tradition, namely, *śraddhā* and *bhakti* which he translates as "faith" but is conscious that it is an inexact translation. The reader of this book must bear with this inexactness of translation of many concepts, which is but natural in the absence of synonyms. Each word is an idea and ideas are best expressed in the language of the region where the ideas originate.

The author has taken great pains to understand the various aspects of *śraddhā*. Two aspects of *śraddhā* are reckoned with in this book: the objective elements which consist of certain physical motions and subjective ones which the individual *śraddhāvān* can feel and know. *Śraddhā* does not descend suddenly on a person, it evolves gradually in him. In a *Smārta* Brāhmin family—for that matter, in any Brāhmin family—*śraddhā* is inculcated both, in terms of observation of physical austerities and in spirit, right from infancy, not only by precept, but by role model of the elders. In fact, in the *Bhagavad Gītā*, the Lord says that a person would be born into a pure and prosperous family to develop his spiritual self, or alternatively into a poor family of *yogins* (sages), but that this latter birth is rather difficult in this world (Ch. VI, 41-42). Right from birth, the future *yogin* is prepared at home through various austerities. Why are they necessary? The seeds of *śraddhā* are sown in childhood. This the author of this work seems to have missed, as he has concentrated on the people in the *maṭha* and on the pilgrims. " Lay *Smārtas*, who evince evident *śraddhā* (in the words of the *jagadguru* and of the *Veda*) often know little of the importance of *śraddhā* as a basic concept of their tradition and are generally unaware that Śaṅkara considered necessary for the attainment of *mokṣa*. *Śraddhā* has, however, always been a matter of great concern for the *saṁyāsins*, who even now regard it as an essential part of their religious commitment. After the Śṛṅgerī *maṭha* became a centre for pilgrimage, *śraddhā*-typically a *sannyāsin's* virtue-was largely replaced by the lay *Smārta's Karma* (eg., *sandhyāvandanam*, *agnihotra*) and by their *bhakti* towards the *jagadguru*, Śrī Śāradā, and the other deities of the *pañcāyatana*. " (pp. 58-59).

In all aspects of brahminical life there are various subtleties which have to be seen to be understood. Take for example *sandhyāvandana*—the ritualistic prayer performed three times a day, a mandatory *karma* for every Brahmin—on which the author has dealt with at some length. When can you see *śraddhā* in *sandhyāvandana*? It is only when performed according to the letter and spirit. This can be possible only after years of practice without break. The ritual bath (*śuci*), "clean" clothes, sitting in a perfect posture, with clean and pure water precede the performance of *sandhyāvandana*. A drop of water that is just sufficient in amount to moisten the throat, and the way it is put into the mouth and swallowed without making a noise are all laid down. There are myriad details, none of which should be missed and should be observed minutely, which prepare a man to be a *śraddhyāvān*. If one swerves from the path, *śraddhā* is lost. *Śraddhā* is not divisible. It is when a man matures into a *yogin* that *śraddhā* blossoms into *nididhyāsana*, i.e., the contemplation on one's essential nature. Thus every householder has this obligation to be a *śraddhāvān*. These are quite common to a *Smārta* (or any other) Brahmin. For, these ideas take shape in a given home and social environment and become a part of the life of those in the environment. In fact, a lot of learning is picked up by the wayside in a family of learned Brahmins and this cannot be easily grasped by the uninitiated, especially the western, and western-trained minds.

Śraddhā implies discipline, earnestness and faith put together. There can be no *śraddhā* if a person does not maintain personal discipline, if he is not earnest in what he has done and if he has no faith in what he pursues. Again, it would be inadequate to call *karma* a rite or ritual. A ritual has come to acquire a connotation, in common understanding, as any function that people go through mere physical motions. That is *not karma*. *Karma* is done only with *śraddhā*. Otherwise it ceases to be *karma*. Therefore, a *Smārta* (or any other) Brahmin's *śraddhā* is to be seen in the observance of his *nitya* (ordained), *naimittika* (Purpose-Orientad) or *kāmya* (induced) *karmas*.

Bhakti ranges from devotion to total surrender. While *bhakti* can be towards any person, it is invariably towards the Almighty, where it acquires its real meaning. Śrī Śaṅkarācārya has himself described *bhakti* in his composition on *Śiva*, *Śivāananda Laharī* in the following words:

अङ्कोलं निजबीजसंततिरयस्कान्तोपले सूचिका
साध्वी नैजविभुं लताक्षितिरुहं सिन्धुः सरिद्वल्लभम ।
प्राप्नोतीह यथा तथा पशुपतेः पादारविन्दद्वयं:
चेतोवृत्तिरुपेत्य तिष्ठति सदा सा भक्तिरित्युच्यते ।। ६ ।।

But the author does not accept *Śivānanada Laharī* as an authentic work of Śrī Śaṅkarārācārya (p. 51). While on this, it is necessary to point out an error on the part of Dr. Sawai, who has wrongly ascribed a *śloka* to Śrī Śaṅkarācārya, while in fact that *śloka* is the one with which the *Śvetāśvatara Upaniṣad* concludes, and which has been used as a concluding *śloka* by many others including Śrī Sureśvarācārya in his commentary *Mānasollāsa* on the *Dakṣiṇāmūrti Stotra* of Śrī Śaṅkarācārya. The *Stotra* is:

यस्य देवे पराभक्तिर्यथा देवे तथा गुरौ ।
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ॥

Whoso hath highest love for God, and for the Guru as for the God, to that *Mahātman* the truths here taught shine in full.
—(from Śrī Alladi Mahādeva Sāstry's Translation).

Bhakti is a personal quality, an unswerving total love. A word that is closely prefixed to it is *ananya*—seeing none else. When you see none else other than the truth, it becomes *bhakti*.

Śaraṇāgati, or surrender, is the ultimate in *bhakti*. *Śraddhā* and *bhakti* are two separate personal inalienable qualities though there might be a twilight zone which is described as *śraddhā bhakti samanvitaḥ*—a common usage with respect to feelings towards God and *karma*. They go together though they are distinct. In the *Śivānanda Laharī*, Śri Śaṅkarācārya puts it as *cetovṛtti*, which Dr. Sawai translated as " flow of the mind".

> This *cetovṛtti* must flow to the lotus feet of *Paśupati* and stay there ever after, like a needle gets attracted to a magnet, the wife (*sādhvī*) to her husband, the creeper to the plant, and the river to the sea.
>
> —*Śloka* 61

" When *bhakti* matures, it leads to *jīvana-mukti* " (p. 51) and further says that these qualities of *śraddhā* and *bhakti* are part of the *Smārtas*' religious commitment. The principal factor in *śraddhā* according to him, is the judgement or *buddhi*, and he concludes. "Hence *śraddhā*, the prerequisite of *Smārtas*' religious commitment is essentially intellectual." The objects of all *śraddhā* and *bhakti* are the God, the Guru and *karma*.

The author has taken pains to observe the daily religious practices of the *Smārtas* which are based on the *sanātana dharma* of the *Vedas*. Various *karmas* (*sandhyāvandana*, and *agnihotra*) are described in some detail He has brought out, by quoting extensively from Śrī Candraśekharabhāratī and Śrī Abhinavavidyātīrtha (the 34th and 35th pontiffs of Śṛṅgerī *maṭha*, respectively) that the ultimate aim of all religious life is the attainment of the impersonal *Brahman*, who is beyond Name and Form, who is knowledge infinite (*satyam*, *jñānam* and *anantam*).

In the section on the faith, tradition and expressions of lay *Smārtas* of Śṛṅgerī there is an extensive analysis and also a statistical account of the people who have some knowledge of Śrī Śaṅkarācārya and motives for the worship of Śrī Śāradā. For those who are initiated into Brahminism—not only *Smārtas*, but others as well—these accounts would appear as a simple recording of the daily routines, but to strangers to Brahminism these daily obsequies, performance of several austerities and rites may appear quite rigorous. The statistical part could have been avoided because, while the *Smārtas* tradition is widespread through out South India among the four states of Andhra. Tamil Nadu, Karnataka and Kerala, and similarly in Maharashtra (and other states as well), the number selected by the author and the way it has been selected would be a negligible sample and may never depict the true picture.

The author, however, has clearly grasped the essence of this faith, expression and tradition when he says the aim of Śṛṇgerī tradition is to maintain *sanātana dharma* as laid down by the *Vedas*. "The establishment or stabilising of *Dharma* by Śrī Śaṅkarācārya has its roots in the *Vedas*." Indeed, in any work of Śrī Śaṅkarācārya this is clearly reflected. The three important aspects of life, namely, dedication to the study of the *Vedas* (*Vedādhyayna*), the worship of the fire (*Samidādhāna*) and the worship of the Sun (*sandhyāvandana*) are well enunciated by Dr. Sawai.

As the entire study relates to the "*Śaṅkaran* Tradition of Śṛṅgerī", the author discusses the life and works of Śrī Śaṅkarācārya in some detail. While dealing with the controversy of the date of Śrī Śaṅkarācārya, as a western trained mind, he could not help accepting the western verdict, namely, the 8th century (788-820 A.D.) and not 509 B.C. as some Indian scholars put it equally deterministically. However, this makes little difference to the value of the book. It is on Śrī Śaṅkaracārya's works that the western scholars have gone by their own methods of "measurement" like stylography and conclude that many works are ascribed to Śrī Śaṅkarācārya while they are actually compositions subsequent to the time of Śrī Śaṅkarācārya, as for example, the acclaimed *Vivekachūāmaṇī*, *Śivānanda Laharī*, *Saundarya Laharī* and so on. Even on the composition of the hymn on *Śrī Dakṣiṇāmūrti* there seems to be a grudging acceptance of the authorship of Śrī Śaṅkarācārya as the commentary on the hymn is written by Śrī Sureśvarācārya, a close disciple of the great sage. The commentary is titled *Mānasollāsa*—"brilliant play of thought". Many Indian scholars also believe that many later scholars and poets wrote their works appending the name of Śrī Śaṅkarācārya so that their works would receive wide readership. But Śṛṅgerī *maṭha* (i.e., the *jagadguru*) has given its seal of authority to a well-documented collection of Śrī Śaṅkarācārya's works in the same way as they have accepted *Śaṅkaradigvijaya* of Mādhava which is Dr. Sawai's single most important basis for his work. In fact, *The Complete Works of Śrī Śaṅkarācārya* have been published twice (1910 and 1981). Śrī Śaṅkarācārya's life, work and attainments are well documented by Dr. Sawai based on the *Śāṅkaradigvijaya* of Mādhava. The preeminent position that Śrī Śaṅkarācārya occupies in the Śṛṅgerī *maṭha* has been well demonstrated by the descriptions given of the worship of Śrī Śaṅkarācārya and the celebrations of his *jayantī* (birthday), etc.

Turning to the life of *sannyāsins* in Śṛṅgerī, the sample is naturally very small. It relates to three *samyāsins* of whom two are the senior and the junior *jagadgurus*. Śrī Śaṅkarācārya's total emphasis on *jñāna* over all other forms for seeking "liberation" and his total rejection of *karma* is obviously highlighted in this section. But strangely, the author maintains that "Although Śaṅkara opposes *jñānakarma-samuccayavāda*, his teachings paradoxically imply the necessity, at least for most persons, of the performance of action until the emergence of knowledge which arises from the destruction of nescience." This is rather intriguing because Dr. Sawai seems to be well aware of Śrī Śaṅkarācārya's *Bhagavadgītā-bhāṣya* from which he quotes extensively in this context. It seems he is unable to appreciate Śrī Śaṅkarācārya's stand on *karma* and *jñāna* as paths for the ultimate realisation of Brahman. The following passage on Śrī Śaṅkarācārya's stand on karma is worth quoting: "Śaṅkara does not forsake, even in his study of the *Gītā*, his central stand point: the identification of *jīva* and *Brahman* and the illusoriness of the world. He evaluates the different disciplines of spiritual life, such as *karma*, *yoga* and *bhakti* laid down for the pursuit of Truth....He sees the importance of *karma-yoga* and throws great light on the place of *karma* in our life, and traces out its connection with the higher phases of expression in spiritual life. According to him, the *Gītā* takes note of many stages or expressions of *karma*: (1) as a method of discipline in the social order and source of enjoyment in life after death, (2) as a principle of duty based on the categorical imperative, (3) as a method of inward spiritual discipline and (4) as the waking up of cosmic will in us and its application to the service of the world." Further, "Śaṅkara has emphasised the 'duty for duty's sake' conception because it releases man from all vital Solicitations, and imports into spiritual life the effective movement of will without any earthly attraction and satisfaction." (*A Study of Śaṅkara's Bhāṣya on the Bhagavadgīta*, reprinted from *The Cultural Heritage of India*, vol II, second edition, published by The Ramakrishna Mission Institute of Culture, Calcutta. This reprint appears in *Śaṅkara, the missionary* published by Central Chinmaya Mission Trust Bombay, 1978, pp. 81-82). I have quoted this long passage because I could do no better. Śrī Śaṅkarācārya emphasises *jñāna* as depicted in *Bhagavadgītā*: *Sarvam Karmākhilam Pārtha jñāne pari-samāpyate*. (Ch. IV, 33) "Wherefore ......wisdom (*jñāna*) which is the means to *mokṣa* comprehends all action" (It merges in *jñāna*). *Sannyāsa* is extolled as the only means in the *Bhagavadgītā*, Ch. 10-12 which Śrī Śaṅkarācārya elaborates: "Indeed, exclusive devotion to right knowledge cannot but destroy *avidyā* and other seeds of *Saṁsāra*" (Shri Alladi Mahadeva Shastry's translation).

Then there is a detailed compilation of the stages and acts of renunciation for becoming a *Sannyāsin*.

Again, in connection with *jñānakarma-samuccaya*, Dr. Sawai states: "In Śaṅkara's elaborate discussion of the way to *mokṣa*, *sannyāsa*—the life of a wandering ascetic—is repeatedly advocated, while other possible paths are mentioned only in passing—mentioned so seldom that it is difficult to be sure exactly what Śaṅkara thought about them." (p 133) Thinking is mixed up here because to seek any room for doubt or confusion in Śrī Śaṅkarācārya's utterances is an impossible task. He has made his position crystal clear in his *Bhagavadgītā bhāṣya* (quoted above). *Upaniṣad-bhāṣyas* and the *Brahmasūtrabhāṣyas* as well his other works like *Upadeśasāhasrī*. *Vivekacūdāmaṇi*, *Sarvavedānta Siddhānta Sāra Saṅgraha* and others. But the western and the western-minded scholars are not inclined to accept many of them (barring the *Bhāṣyas*) as his works. Even then, the *Bhagavadgītābhāṣya* is alone enough to completely understand Śrī Śaṅkara's position. All paths lead to *jñāna* which alone leads to *Mokṣa*.

Regarding Śrī Śaṅkarācārya as the perfect *sannyāsin* and *guru*, there is extensive reference to the *Śāṅkaradigvijaya* of Mādhava. On the *sannyāsins* of Śṛṅgerī and the role of the pontiffs-the *jagadgurus*—the detailed documentation gives an insight to the Śṛṅgerī tradition. Mostly the history is confined to the thirty-third, thirty-fourth and the thirty-fifth *jagadgurus*, namely, Śrī Saccidānanda-śīvābhinava-nṛsiṁhabhārathī, Śrī Candraśekhara bhāratī and Śrī Abhinava-vidyātīrtha respectively. The author met the last mentioned. These gurus have traditionally followed their duties of *pūjā* of Srī Candramauleśvara apart from their tapas. The author has amply brought out the quintessence of the work of the *jagadguru*'s activities, which may look often to be contrary to what Śrī Śaṅkarācārya had laid down. These *gurus*, while conscious of the phenomenal world dwell in a pure world of *jñāna*, as non-doers. Here again the author makes an observation (p. 169) which depicts the observer's objective analysis of the physical motions of the *jagadaguru* which apparently look like contradicting the doctrines of Śrī Śaṅkarācārya for the *jñāna*-seeking *sannyāsins*. The author therefore concludes that the *jagadgurus* have a 'double role' in the recent *Smārta* tradition of Śṛṅgerī: " they are the gurus of *sannyāsins* on the one hand and of lay *Smārtas* on the other " (p. 169). A similar doubt arises in the author's mind regarding the approach to *jñāna* and *karma* of the *jagadgurus*. While the 'historical' Śrī Śaṅkarācārya forbade *karma* for the truth-seeker and advised faith in *jñāna*, the pūjā performed by the *jagadguru* (of Śrī Candramauleśvara) looked contradictory to a devotee who was not satisfied with this. Śrī Candraśekharabhāratī, when asked, told him in a spirit and language in which a *saṁnyāsin* would have answered, namely that he was after Truth as a *jñānī* and that, when he performed certain tasks it was for the benefit of the world and it was not the *sannyāsi-jñānī* in him who was engaged in those tasks. The author feels that the jagadguru 'silenced' the inquirer with his explanation. (Śrī Candraśekharabhāratī's answer, according to Dr. Sawai, was " quite true. Two things which are mutually contradictory cannot exist at the same time in the same entity. . . The Self is the non-doer and doer is the non-Self. . . ". Where is the inconsistence now? p. 168). But the answer must not be missed. Arthur Osbornes observes. " Some people revolt against the conception of the world as unreal, even while admitting the reality of the Spirit. . . Śrī Bhagavān (Śrī Ramaṇa Maharṣi of Tiruvannamalai) often explained this and nowhere more concisely than in the following statement recorded by SS Cohen :

"Śrī Śaṅkarācārya has been criticised for his philosophy of *māyā* (illusion) without understanding his meaning. He made three statements: that *Brahman* is real, that the universe is unreal and that *Brahman* is the universe. He did not stop with the second. The third statement explains the first two; it signifies that when the universe is perceived apart from *Brahman* that perception is false and illusory. What it amounts to is that phenomena are real when experienced as the self and illusory when seen apart from the Self" (*Ramaṇa Maharṣi and The path of self-knowledge* by Arthur Osborne. 1970, Reprinted 1987. Rider Publications p. 82).

Even Śrī Śaṅkarācārya did not abandon all works, as the author himself has recorded in his book. The *Bhagavadgītā*, too, mentions the work done by *jñānins* (i.e. *jīvanamuktas*) for the purpose of *loka saṅgraha*. Dr. Yoshitsugu Sawai has written a scintillating analysis of the transformation of that has taken place in the character of the Śṛṅgerī *maṭha* from being an abode of *saṁnyāsins* to become a centre for pilgrims. Professor Ingalls has observed in his foreword to the book, " which makes a beginning toward understanding of the Śaṅkaran tradition as it has actually operated in the religious life of India ". The *Smārtas* as a community constitute a drop in the ocean of even India's population. But from the point of view of the history of religion, Śrī Śaṅkarācārya's works and the doctrines of the Vedic religion occurp a preeminent place. Dr. Yoshitsugu Sawai's work is therefore not only welcome but will surely inspire many a scholar to tread further. This is undoubtedly the work of an erudite scholar, a keen observer and a researcher with penchant for detail. The effort is especially praise-worthy, since Dr. Sawai has mastered a very difficult foreign (to him) language and there too, abstruse *advaita vedānta* philosophy in order to study the complex religion of *Smārta* brāhmanism. which has demanded of him the need to probe the immortal works of the great Śrī Śaṅkarācārya. The work and the conclusions of the book will help those who would be interested in comparative religion and religious practices.

S. SRIKANTIAH

C-1, Vrindavan Estate,
Race Course, Gotri Road,
Baroda-390 015.

ACKNOWLEDGEMENTS

1. *Pearls Thrice Three Hundred: Eulogies on the Pāṇḍya Cola and Cera Princes :* Tra. by A. V. Subramanian, Pubd. by the Kuppuswami Sastri Research Institute, Mylapore, Madras-600 004, 1993, pp. xxviii + 122, Price : Rs. 85-00.

2. *Compromises in the History of Advaitic Thought:* by S. Kuppuswami Sastri, Pub. As above, Reprint: 1993, pp. iv + 38 + xx, Price: Rs. 2[illegible]-00, $ 4-00, £ 2-00.

3. *Highways and Byways of Literary Criticism in Sanskrit :* by MM. S. Kuppuswami Sastri. Pub.: As above, Reprint: 1993, pp. iv + 94, Price: Rs. 25-00, $ 4-00, £ 2-00.

4. स्तबक: by M. D. Paradkar, Pubd. by S. V. Bedekar, Itihas Patrika Prakashan, Dr. Bedekar Hospital, "Shivashakti", Maharshi Karve Road, Thane-400 602, 1991, pp. 214, Price: Rs. 85-00.

5. नित्यसूत्रे (स्वामी नित्यानंद यांचे विचारधन) : by Shriram Mahadev Bhatakhande, Pubd. by Balayogi Shri Sadanand Maharaj Ashram Sanstha, Tungareshwar, Parashuram Kund, Ta. Vasai, Dist. : Thane, 1993, pp. vi + 122, Price: Rs. 25-00.

6. गोदा सूक्तेः by Narendranath B. Patil, Pubd. by Anantacharya Indological Research Institute, J. D Somani Building, Bombay-400 005, 1993, pp. 46, Price: Rs. 10-00.

7. *A Treasury of Jain Tales:* Ed. by V. M. Kulkarni, pubd. by Director, S.C.E. Research Centre, 'Darshan', opp. Ranakpur Society, Shahibaug, Ahmedabad-380004, 1994, pp. [illegible]9 + 368 + 41, Price: Rs. 200-00.

8. *A Study of the Bhagavati Sūtra: A Chronological Analysis:* by Suzuko Ohira, pubd. by Secretary, Prakrit Text Society, Ahmedabad-380 009, 1994, pp. 12 + 276, Price: Rs. 130-00.

9. *Episodes in the Life of Akbar:* Tra. & Ed. by Shireen, Moosvi, Pubd. by the Director, National Book Trust India, A-5, Green Park, New Delhi-110 016, 1994, pp. xvi + 134, Price: Rs. 45-00.

10. *A Transcultural Approach to Sanskrit Poetics :* Author and pubd. by C. Rajendran, Professor, Deptt. of Sanskrit, University of Calicut, Calicut University, Kerala-673 636, pp. iv + 110, 1994, Price: Rs. 60-00.

Statement about the ownership and other particulars about newspapers

JOURNAL OF THE ORIENTAL INSTITUTE

(To be published in the first issue every year after the last day of February)

FORM IV

(See Rule 8)

1 *Place of the Publication :* Oriental Institute,
M. S. University of Baroda, Baroda

2 *Periodicity of its Publication :* Three Months---September, December, March and June

3 *Printer's Name :* Dr. R. T. Vyas
(Whether citizen of India ?) Yes
(If foreigner, state the country of origin)
Address : A/4, Vrundavan Estate,
Opp. Abhishek Colony, Race course
Circle, Baroda-390 015

4 *Publisher's Name :* Dr. R. T. Vyas
(Whether citizen of India ?) Yes
(If foreigner, state the country of origin)
Address : A/4, Vrundavan Estate,
Opp. Abhishek Colony, Race course
Circle, Baroda-390 015

5 *Editor's Name :* Dr. R. T. Vyas
(Whether citizen of India ?) Yes
(If foreigner, state the country of origin)
Address : A/4, Vrundavan Estate,
Opp. Abhishek Colony, Race course
Circle, Baroda-390 015

6 *Names & addresses of Individuals who own the newspaper and partners or shareholders holding more than one percent of the total capital* The M. S. University of Baroda, Baroda

I, R. T. Vyas, hereby declare that the particulars given above are true to the best of my knowledge and belief.

R. T. Vyas
Signature of Publisher

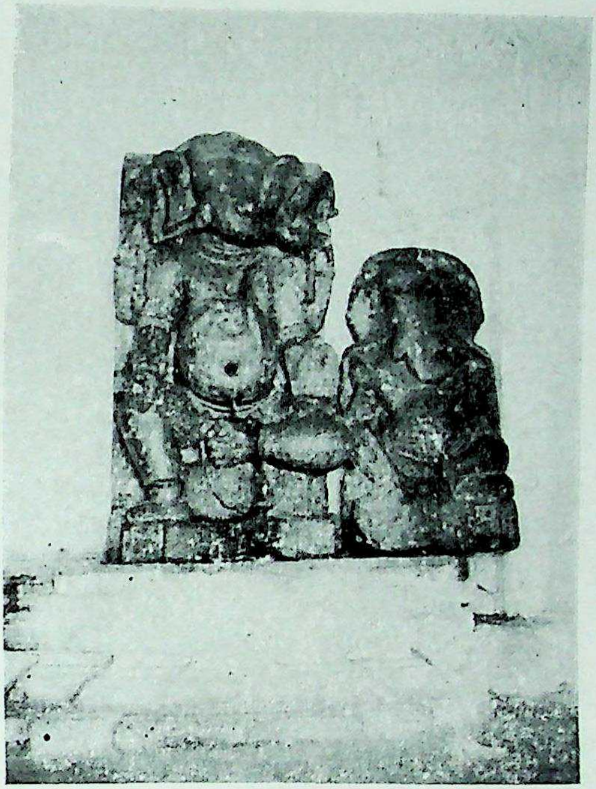


Plate : XVIII

Zalod, Dist. Panchamahals (Gujarat)
Temple No. 11 Two images of Gaṇeśa inside the sanctum

[Refer to B. L. Nagarch's Article]

Regd. No. 15007/57

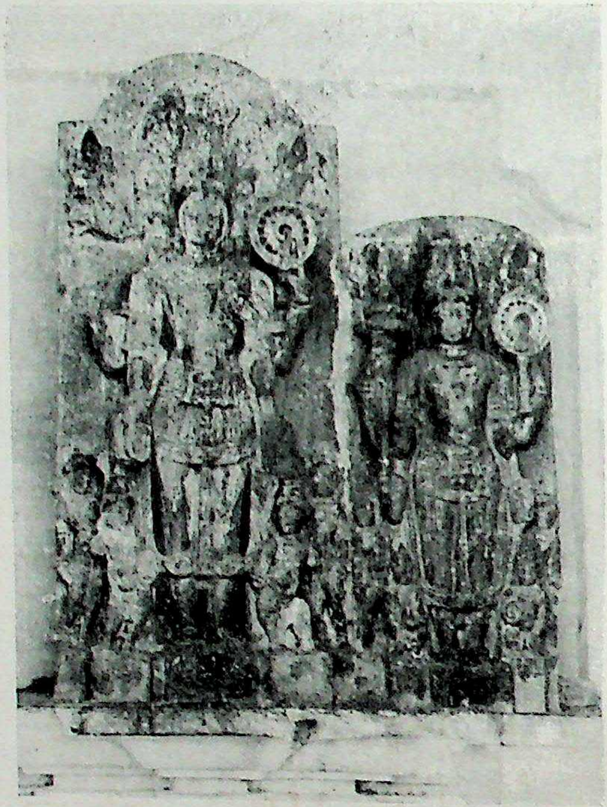


Plate : XII

Zalod, Dist. Panchamahals (Gujarat)
Temple No. 7 Two images of Viṣṇu inside the sanctum

[Refer to B. L. Nagarch's Article]

Printed by Shri P. N. Shrivastava, Manager, The Maharaja Sayajirao University of Baroda Press (Sadhana Press), Near Palace Gate, Palace Road, Vadodara, and Edited and Published by Dr. R. T. Vyas, Director, Oriental Institute, on behalf of the M. S University of Baroda, Vadodara-390 001. October, 1994.